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The Hungarian
Szűr
An Archaic Mantle
of Eurasian Origin

Veronika Gervers-Molnár



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The Hungarian Szűr An Archaic Mantle of Eurasian Origin

Veronika Gervers-Molnár

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Veronika Gervers-Molnár is Assistant Curator in the Textile Department of the Royal Ontario Museum.

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To
Cs. K.
and
M. J.

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All drawings made by the author unless otherwise specified.

Preface

The *szür*-mantle, a characteristic outer garment of Hungarian herdsmen and peasants, belongs to the ancient nomadic traditions of Eurasia. The colourful, highly stylized, well composed embroidery which appears on its richly adorned variants, the so-called *cifraszür*, was discovered by students of Hungarian ethnography and applied arts in the last quarter of the 19th century.¹ In 1909, István Györffy, one of the founders of Hungarian ethnographic studies, undertook a study of the *cifraszür*, and the project became one of his major life works. A descendant of a well-known *szür*-maker family, he had been familiar with this special trade from childhood and carried out his research at the very last period when a detailed study was still possible. The Great War of 1914-18 put an end to the garment's popularity and the last generation of *szür*-makers died out soon afterwards. Györffy collected much valuable information concerning the actual making of the coat and the regional variations of its ornamentation, not to mention some fifty decorated examples for the Museum of Hungarian Ethnography in Budapest. After numerous brief publications,² he compiled the results of his research in the excellent and fundamental study, *A Cifraszür* (The Decorated Szür)³ published in 1930.

After Györffy's death in 1939, other Hungarian ethnographers worked on various aspects of the problem. While their publications provided additional data about the *szür*-making craft or the local decorated variants, they added little to Györffy's major work.⁴ In 1956 an important publication appeared which reproduced a large number of 19th-century engravings, drawings, and paintings depicting the *szür*.⁵

Interestingly enough, those scholars working on the *szür*-mantle concentrated exclusively on the decorated types. No one paid attention to the simple undecorated examples, which in many cases show more archaic features than the more elaborate ones. Although it was suggested that the *szür* was very likely an ancient Hungarian garment, possibly worn by the Magyars as early as the 9th century A.D. when they occupied the Carpathian Basin,⁶ no attempt was made to define precisely the historical origins and diffusion of similar mantles.

The present study concentrates on the question of the origin and ancient history of the Hungarian *szür*. Through archaeological finds, artistic representations, early literary sources and the evidence of the Hungarian language itself, I have tried to trace where, when and why the Hungarians adopted the mantle, and then go on to discuss diverse problems concerning the actual garment and the regional variants of the *cifraszür*. Although many outstanding examples of this typically Hungarian mantle are now to be found in major North American and European museums (The Costume Institute of the Metropolitan Museum of Art, New York; Royal Ontario Museum, Toronto; Musée de l'Homme, Paris; Musée Historique des Tissus, Lyon; and several Romanian and Slovakian collections), and Yugoslavian, Albanian, Greek, Polish and Czechoslovakian museums possess garments directly or indirectly related to the *szür*, this is the first attempt to make a comprehensive study of the garment outside Hungary.

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Veronika Gervers-Molnár

Introduction

The typically Hungarian *szűr*-mantle or *szűr* is a long, straight-cut, coat-like garment made of heavy, fulled woollen twill of comparatively narrow width, usually white in colour. Its front and back are a single piece. The front is slit down the centre for opening and has turned-back panels which, with the addition of another piece of fabric, merge into a large square or rectangular collar. Small roundels are attached to the edge of the collar's lower corners which can be knotted together to form a hood. Some *szűrs* are actually made with a hood. In most cases a separate narrow band with selvage edge is attached at the lower edge of the garment. Since the width of the material is too narrow to allow sufficient fullness for the garment, the sides are widened beneath the deep sleeves with additional pieces. Generally, two pieces seamed horizontally form a side-panel. Although the *szűr* has sleeves, they are seldom, if ever, used; the garment is worn characteristically over one or both shoulders, and is fastened with leather ties or straps across the chest (Figs. 65, 68, 69, 70). The sleeves, which no longer serve their original function, are often sewn or tied together at the wrist, forming a pocket in which small objects are kept and carried (Fig. 64). In parts of Transdanubia and Upper Hungary, some *szűrs* were made with short, stubby sleeves closed with a roundel of the same fabric (Fig. 66).

The geographic distribution of the *szűr* corresponds in general to the territory of the Carpathian Basin, the area which from A.D. 896 to 1918 represented Greater Hungary (Fig. 54). The mantle was formerly worn by all groups of Hungarians, and in many parts of the country it was still fashionable in the early 20th century. From mediaeval times the *szűr* became traditional within the Basin among a number of minority populations such as the Saxonians of Transylvania and the Slovaks of northern Hungary. The Slovaks introduced the garment to Moravia where it was worn by the Hanaks,⁷ and to Southern Galicia where it was worn by the Poles.⁸ After the 18th century, the *szűr* became popular among various Slavic groups in Southern Hungary.⁹

The heavy, fulled *szűr*, worn exclusively by men and particularly by those who spent most of their lives out-of-doors, was virtually waterproof and an excellent protection against the elements, including the intense heat of the summer sun. Herdsmen often used it as their blanket and tent, sleeping in and underneath the coat. The rider and coachman might use the *szűr* in the wintertime as a horse-blanket when they had to leave their animals outside. Those who rode without a saddle often used a folded *szűr* instead. Working as most of them did for an overlord, novice herdsmen received a *szűr* as payment for their first year's service. Such mantles were also traditionally included in the payment of serfs and fieldhands on a periodic basis.

The costly, richly embroidered *cífraszűrs*, a type characteristic of the 19th century, were prized possessions of herdsmen and the labouring peasantry. When a young peasant was considered to have reached manhood, his father usually gave him a fine suit and an embroidered *szűr*.¹⁰ In the 19th century a peasant could not be married without a *cífraszűr*, for the mantle itself was important in courtship. Prior to asking for the hand of his beloved, the prospective fiancé would make a visit to her house dressed in his *szűr*. Upon his

departure he would “inadvertently” leave it behind. If the girl’s parents did not wish him as their son-in-law, his *szűr* was put out in front of the house, so that the next morning the rejected suitor could take it back. If, on the other hand, his *szűr* was kept inside the house, it meant that the family agreed to the marriage. This custom is the basis for the Hungarian saying: “Kitették a szűrét” (“His *szűr* was put out”) meaning that someone was not wanted.¹¹

The *cifraszűr* of the young peasant remained his life-long festive attire and, draped over his coffin, often accompanied him to the grave. A folksong mentions a certain highwayman, Simon, who was buried in his *cifraszűr* instead of a coffin.¹² It is recorded that when in 1912 the “brigand Kása” of Átány village died in a far-away prison and his body was not turned over to the family, a funeral ceremony was nevertheless held at home. The *szűr* of the deceased was laid out so that mourners could pay their last respects, and the garment was subsequently buried.¹³

The Origins of the Szűr

A. The Prototypes of the Szűr

Artistic Depictions and Written Descriptions of the *Kandys*, a Long Coat Worn over the Shoulders

In antiquity, a full length, heavy coat with long sleeves, worn over the shoulders, first appears as a characteristic garment of the Medes. We learn from Xenophon that it was called *κάνδυς* or *kandys*. The mantle had a straight central-front opening with turned-out panels which often terminated in a relatively large triangle at the back. It was fastened across the chest with cords or straps.¹⁴

On the 6th-5th century B.C. reliefs of the *Apadana* in Persepolis, the *kandys* with empty hanging sleeves is commonly worn by Median dignitaries attending the New Year's procession.¹⁵ The long mantle is depicted everywhere with turned-back front panels; on some representations one can perceive that they were fastened across the front with two straps, possibly of leather, attached below the neck (Fig. 1). In several cases the Medes are shown toying with unfastened straps, indicating that the heavy mantle could be worn over the shoulders without any fastening. Under the *kandys*, the Medes wear a sleeved, belted shirt and long, tight trousers with ankle straps; their heads are covered with domed, fur-trimmed hats.¹⁶ The north and east stairways of the *Apadana* display in relief the procession of twenty-three tribute-bearing delegations from all corners of the Achaemenid Empire, and lines of guards, dignitaries, horses, chariots and attendants. Five of the delegations, i.e. nos. I¹⁷ (Fig. 2), III¹⁸ (Fig. 3), IX¹⁹ (Fig. 4), XI²⁰ (Fig. 5), and XVI²¹ (Fig. 6), bear as a special tribute from their homelands, an outfit similar to that worn by the Median grandees. One figure in each group carries the *kandys*, the next, the sleeved shirt and the third, the long trousers.²² The bearers themselves are never to be seen in the *kandys*, the wearing of which seems to have been solely the prerogative of the highest classes. With the exception of the head-dress, which has certain differences, the costume otherwise worn by the delegations — the belted, sleeved shirt and the tight-fitting trousers — was the same or certainly very similar to that worn by the Medes. Besides the Medes, only the leader of delegation no. IV²³ is represented on the reliefs wearing the *kandys* (Fig. 7). He is distinguished from the Medes by the hood-like head-dress which covers his neck.

It is evident from these representations that the *kandys* belonged to the formal outfit of the Median dignitaries who appear wearing it at the Persian court. It is equally apparent that the mantle was valuable enough, symbolically or intrinsically, to be offered as tribute by a number of nations in the Achaemenid Empire to the Persian king, Darius I (521-485 B.C.) and his son and successor, Xerxes (486-465 B.C.) on the occasion of the most important of all Iranian feasts.

Herodotus (c. 484-425 B.C.) noted in his *Historia* (portions of which he must have written at least as late as 430 B.C.), that the Persians “. . . have taken the dress of the Medes, considering it superior to their own . . .”.²⁴ The numerous artistic representations from around the 5th century B.C. which show Persian

kings, satraps, dignitaries and magi throughout the empire wearing the long sleeved belted shirt, trousers and *kandys* indicate that this was the dress in question. From the Oxus Treasure, presumed to have been found at Takht-i-Khawwat on the south bank of the Oxus River, now the Amu-Darya, in ancient Bactria, there are two tiny golden statuettes dated to the 5th century, which represent figures wearing the richly adorned *kandys* over their shoulders²⁵ (Figs. 8, 9). Similar coats appear on a gold statuette of unknown provenance now in the Victoria & Albert Museum,²⁶ and on two somewhat larger statuettes, one of gold, said to have been found in southern Asia Minor near the village of Kesbuch in Cilicia,²⁷ and the other of silver from Soloi, Sicily²⁸ (Fig. 10). Representations of the *kandys* occur on three golden votive plaques from the Oxus Treasure²⁹ (Figs. 11, 12). These plaques were originally deposited in a temple by worshippers seeking the favour of the god. Each represents the petitioner in what one may imagine to be his best and most characteristic clothing. In all three examples a man stands facing either right or left, wearing a mantle which reaches below the knees; the sleeves hang empty and what appears to be fur edging runs along the front openings, and continues into a triangular back panel. Each figure is hooded. Another depiction of the garment is to be found on the inside of a cylindrical Persian silver box lid found near Erzingan, Armenia³⁰ (Fig. 13).

A representation of the mantle occurs above the entrance of a rock tomb at Kizkapan (Fig. 14), a site near the village of Surdash in the mountains of Iraqi Kurdistan.³¹ Carved in relief, the scene depicts two men, perhaps a monarch and his successor, standing on either side of a fire altar, each holding a bow of the Scythian type. The left-hand figure is seen wearing the long coat with empty sleeves over a shirt-like tunic and trousers; he also wears a hood. The *kandys* is worn over the shoulders of a seated satrap carved in stone from the 5th century tomb of Payava in Lycia.³²

Three late 5th century bas-reliefs from Dascyleion (Ergili), the Phrygian capital, represent further variations of the *kandys* worn by what are most likely Persian figures. A sacrificial scene depicts two men wearing mantles with ornate borders on the front-panels³³ (Fig. 15). The second piece shows a single worshipper in a red coat,³⁴ while on the third a man on horseback wears the *kandys*, again with decorated front-panels.³⁵ A Persian bulla, also from Dascyleion, represents a figure in the same outfit.³⁶ On each side of a small, stone fire-altar found at Bünyan, near Kayseri, Cappadocia, a Persian worshipper or magi appears in a red *kandys* and a hood with the Median type of shirt and trousers.³⁷ In Phoenicia, on three of the sarcophagi from the royal cemetery of Sidon, similar mantles can be seen worn by the Persians, but these are carved in Greek style with flying sleeves. The earliest piece is the "Sarcophagus of the Satrap" from the second half of the 5th century, where the mounted satrap himself wears the *kandys* in a hunting scene.³⁸ The so-called "mourners" sarcophagus dates from the first half of the 4th century. Below the main figures is a narrow frieze containing hunting scenes, wherein a great number of the Persians, both mounted and on foot, have the *kandys*.³⁹ On the late 4th century "Sarcophagus of Alexander the Great" the Persians again appear wearing the mantle in scene after scene.⁴⁰ Fortunately, some of the original polychroming

has survived and we can see that one coat was blue with red cuffs and yellow lining, while another was red with yellow cuffs. Finally, a lime-stone Cypriot statue of a distinctly oriental figure, now in the Archaeological Museum of Istanbul, is also represented with a *kandys*-like coat over his shoulders⁴¹ (Fig. 16).

In addition to these representations of the mantle, the Greek historian and philosopher, Xenophon (c. 430-355 B.C.) provides first-hand information. In 401 B.C., Xenophon took part in an expedition which Cyrus the Younger led against his brother, Artaxerxes (404-358 B.C.), King of Persia. In the *Anabasis*, describing the march from Sardis to the gates of Babylon, he — for whose Greek eyes the *kandys* appeared to be strange and unusual — mentions the Persian dignitaries wearing it in an episode where Cyrus' army was having difficulty advancing its wagons through a narrow muddy defile: (Cyrus) “... directed the Persian nobles who accompanied him to take a hand hurrying on the wagons. And then one might have beheld a sample of good discipline: they each threw off their purple *kandys* [πορφυροῦς κάνδυσ] where they chanced to be standing, and rushed, as a man would run to win a victory, down a most exceedingly steep hill, wearing their costly tunics and embroidered trousers, some of them, indeed, with necklaces around their necks and bracelets on their arms...”⁴²

From Xenophon's *Hellenica* we learn that the *kandys* was worn by many Persians who in the king's presence were obliged to thrust their arms into their sleeves for reasons of security, and not to wear the mantle over their shoulders as they were otherwise accustomed:

“It was in this year [406 B.C.] that Cyrus put to death Autoboesaces and Mitraeus, who were sons of Darius' sister — the daughter of Darius' father Xerxes — because upon meeting him they did not thrust their hands through the *korê* [κόρη], an honour they show the king alone. (The *korê* is a longer sleeve than the *kheiris* [χείρις], and a man who had his hand in one would be powerless to do anything)”⁴³

The strict code for the wearing of the *kandys*, and the distinction between longer and shorter sleeves, appear to occur among the Persians alone, and were evidently later developments. In the representations from Persepolis, all the Median grandees wear the mantles over their shoulders with hanging, empty sleeves as they parade before the Persian king.

Although Xenophon knew that the *kandys* was worn also by the Medes,⁴⁴ he believed it to be an ancient and characteristic Persian garment. In his *Cyropaedia*, a historical romance written about Cyrus the Great (559-529 B.C.), founder of the Persian Empire, one reads that the king wore the mantle when he appeared in the great Iranian New Year's procession:

“... Cyrus himself upon a chariot appeared in the gates wearing his tiara upright, a purple tunic shot with white (no one but the king may wear such a one), trousers of scarlet dye about his legs, and a *kandys* all of purple [κάνδυσ ὁλοπορφυροῦς]. He had also a fillet about his tiara, ... His hands he kept outside his sleeves [χείριδες]. With him rode a charioteer, who was tall, but

neither in reality nor in appearance so tall as he; at all events, Cyrus looked much taller”.⁴⁵

The two model golden chariots from the Oxus Treasure⁴⁶ (Fig. 17), both from the turn of the 5th-4th centuries B.C., and thus contemporary with Xenophon, represent a scene very similar to the preceding description of Cyrus wearing a *kandys*. The principal figure in each of these chariots may well have been a Persian king or satrap whom Xenophon might actually have seen, and subsequently described from his own experience. We should nevertheless note that despite the Greek historian’s precise and vivid description, the costumes worn by Cyrus the Great in the *Cyropaedia* do not correspond in general to those worn by Darius, Xerxes and the Persians at Persepolis. There, at the turn of the 6th-5th centuries B.C., only the Median dignitaries appear dressed in shirts, trousers and *kandys*. A century after Persepolis, however, the outfit of the Persian aristocracy had changed, and the formerly “Median costume” had become a typically Persian garment. Xenophon believed that they had always worn it and as a result described the famous Persian ruler, Cyrus the Great, as though he were a contemporary king of Persia.

Like Herodotus, Xenophon knew that the Persians adopted a garment from the Medes which he thought to be the beautifully woven, often coloured, Persian *stola* [στολή].⁴⁷ He considered that the mode had been borrowed in the 6th century B.C. during the reign of Cyrus the Great. According to all known artistic representations, the historian must have been mistaken about the garment in question.⁴⁸ From his description and the Greek name of the garment, the *Median stola* [Μηδική στολή] almost certainly referred to those flowing robes depicted on the stone reliefs of Persepolis and the glazed bricks of Susa, typically worn by the Persians⁴⁹ (Fig. 1).

Among the later Greek historians, Strabo (c. 63 B.C.), in his *Geography*, mentions that the Persians “... in summer ... wear a purple or vari-coloured cloak [ἱμάτιον], in winter a vari-coloured one only”;⁵⁰ he refers presumably to the *kandys*. In his *Bibliotheca Historica*, Diodorus Siculus (first century B.C.), writing about Alexander III the Great (356–323 B.C.) notes that in 329–28 B.C., the emperor began to imitate Persian luxury: “... he put on the Persian diadem and dressed himself in the white robe and the Persian sash and everything else except the trousers and the *kandys* [κάνδυσ]”.⁵¹ He refers to the long, sleeved coat by the very name that Xenophon did. As the *kandys* was most certainly worn by Persian dignitaries and satraps in Alexander’s time, Diodorus’ information might have been based on old traditions as well as real historical facts.⁵²

It was not only the Persians among the Iranians who adopted the Median *kandys*. Small, square, golden plaques with embossed design found in the important Scythian barrows of Chertomlyk⁵³ and Kul-Oba⁵⁴ show a goddess in a long coat with pendant sleeves, indicating that the garment was known in the region north of the Black Sea during the 4th century B.C. and that it was an attribute there of divine personages (Fig. 19). All of the plaques represent the same scene within a decorated frame: on the left is a goddess seated upon a

throne, a *kandys* over her shoulders, a hood on her head and a round mirror in her hands; on the right a young Scyth stands before her drinking from a rhyton. Justin (c. 200 A.D.) noted that the Parthians dressed in Median garments at the time they rose to power.⁵⁵ Indeed, the reverse side of numerous coins from the Arsacid Dynasty (between c. 238 B.C. and A.D. 224) habitually depict a seated figure wearing a variant of the *kandys* with pendant sleeves.⁵⁶ The head of the figure is covered with a hood and tied with a diadem indicating that a king is represented. He holds a bow in his hands. This conventional representation of the garment seems to derive from a style of dress which dates to the time of Arsaces, founder of the dynasty. The figure on the coins may in fact be Arsaces himself⁵⁷ (Fig. 20).

The *kandys*, which appears in artistic representations between the 6th century B.C. and the 3rd century A.D., probably did not originate in Western Asia, where prior and parallel to its introduction, garments consisted of large, wide pieces of cloth. Characteristic products of the warp-weighted loom,⁵⁸ such pieces were wrapped or draped around the body in many ways. In contrast, the long sleeved *kandys* was made of fabric woven in comparatively narrow widths, suggesting the use of a horizontal loom. Since the earliest representations of the *kandys* depict it being worn by Medes, it may be assumed that they brought the garment to the Iranian Plateau.

Since the *kandys* is known to us only through what we may assume to be more or less precise artistic representations, the reconstruction of its cut can only be hypothetical. Many of the depictions suggest that the fronts and back were cut from a single piece with a long, vertical slit for a central front opening and a smaller horizontal slit for the neck which allowed the front panels to be turned back. Since the width of the fabric could not have provided sufficient fullness for the coat, side pieces would have been needed. Judging from the straight, rigid appearance of these mantles in early representations, the sides were very likely made of rectangular pieces. It is also probable that the long sleeves, once simply cut crosswise from the material, were set into this construction above the sides (later referred to as type “A”, Fig. 22), and that the longer sleeves seen in some examples, and described by Xenophon, were formed from extra widths or part widths. Together with the extremely long sleeves, sewn-up rounded sleeve-ends appear, indicating that the custom of closing the sleeves was common even at this early period.⁵⁹ The construction of the *kandys* may thus have been very similar to that of the Hungarian *szür*, for the latter was cut in the manner suggested here. Certainly, like the *szür*, it was always worn over the shoulders with pendant sleeves.

In contrast to the foregoing, a long coat found in one of the Katanda kurgans (Fig. 21) in the Altai Mountains, and compared by the Russian archaeologist S. I. Rudenko to the *kandys*,⁶⁰ indicates another type of cut. Made of sable, this garment was cut in a style more characteristic of fabrics woven in narrow widths than of fur garments. Its fronts and back were constructed from two strips sewn together vertically down the back with an emphasized central back seam and a straight central-front opening. Such a garment (type “B”, Fig. 22) needed no additional fullness at the sides. The coat, with very long, narrow

sleeves which can hardly have been intended for functional use, was probably worn over the shoulders like the *kandys*. The hem and both edges of the front opening seem to have been bordered with fur which continued into a roughly triangular panel at the back — a feature also evocative of Median and Persian mantles. The outer surface of the Katanda coat was entirely covered with a mosaic scale pattern of ermine. To emphasize wealth, the nomadic Altai grandees affixed hundreds of gold-covered wooden plaques and buttons to the surface. The vertical line at the back of the coat worn by the Berlin silver figurine (Fig. 10) and the passenger of a golden chariot from the Oxus Treasure (Fig. 18), could be interpreted as a central back seam, and suggests a cut similar to that of the Katanda mantle. The *kandys* of the two golden statuettes from the Oxus Treasure is also adorned in a manner similar to that of the Katanda coat (Figs. 8-9).

At this period two basic possibilities apparently existed for the cut of the *kandys*. These two types, one with fronts and back made of a single piece of material and enlarged with separate side-pieces below the sleeves (type “A”, Fig. 22), and the other made from two widths of material sewn together vertically at the centre back and sides (type “B”, Fig. 22), still appear together in the more recent ethnographical material of Central and West Asia. “Type A”, showing similarities with the cut of the Hungarian *szür*, is much more characteristic in western Central Asia and the eastern European steppes, while “type B” represented by the Katanda coat is typical of the eastern regions of Central Asia and the Far East. In Mongolia, China, and Japan it was the basic type of garment construction.

The fashion of the long mantle worn over the shoulders, already favoured for many centuries, was perpetuated throughout the first millennium A.D.⁶¹ Small terracotta statuettes dating from the 3rd to the 6th centuries A.D., found in Afrasiab⁶² (Üzbek S.S.R.) and Krysgan-Kala⁶³ (Chorezmia), represent Anahita, the goddess of the waters, fertility and procreation, and indicate the survival of the *kandys* type of garment. The goddess wears a long, heavy mantle with turned back front panels over her shoulders. The front panels of the mantle are decorated with small repeating circles which probably imitate the stamped decoration apparent on the considerably earlier metallic representations. Since published illustrations show only the front view, it is questionable whether this mantle had sleeves, although one may strongly suspect that it did. Certainly the front view is very similar to that of the Persian silver or gold figurines discussed above. The similarity between the goddess’ mantle and the *kandys* becomes even more apparent when compared with the representation of Anahita on the probably 5th century Sassanian rock-carvings in the massive cave of Tāq-e-Bostan.⁶⁴ The relief on the back wall of the principal cave depicts the investiture of a king; he is receiving two diadems, one from Ahuramazda, the other from Anahita. That Anahita again appears wearing a long coat with clearly depicted hanging sleeves over a tunic, indicates that this costume is one of her iconographic attributes.⁶⁵ If this is correct it is possible that the deity depicted on the gold plaques from Chertomlyk and Kul-Oba might be identified as Anahita (Fig. 19).

A coat with turned-back front panels and hanging sleeves is depicted on the late 5th-early 6th century frescoes at Balalyk-tepe.⁶⁶ It is clearly worn by a servant girl⁶⁷ standing behind a festive group of the Ephthalite (White Hun) grandees (Fig. 23). Equally important, all the women represented at Balalyk-tepe wear long, cloak-like mantles, apparently made of figured silks, over their shoulders. In most cases the garment appears to be a cape, but in one example a vertical line, possibly representing a sleeve, is clearly evident.⁶⁸ If a sleeve is actually intended, then it is quite likely that all these women's mantles had hanging sleeves, as on Anahita's mantle (Fig. 23).

On the late 5th and early 6th century (Northern Wei Dynasty, 386-534) stone reliefs from the Buddhist cave temple at Yün Kang in North China, Buddha's lay disciple, Vimalakirti,⁶⁹ is frequently depicted wearing a *kandys*-type mantle over his shoulders. As the Weis moved their centre from Ta-t'ung to Lo-yang in 495, similar works began to appear in the caves of Lung-men, located on the southern outskirts of the newly founded capital. Here again there are a number of representations from the 520s, where Vimalakirti is shown in a sleeved mantle. He is found wearing the coat on a stone relief from c. 530 in cave III at T'ien-lung-shan. During the Wei and Northern Ch'i (550-577) dynasties in the 6th century, Vimalakirti is often represented in similar costume on the reliefs of stone-carved steles. Immediately afterwards he can be seen wearing the mantle on the wall paintings of the caves in Tun-Huang. His earliest representation is probably that occurring in cave 420 dating from the Sui Dynasty (580-618), followed by the paintings of caves 276 (early 7th century), 220 (642), 103 (first half of the 8th century) and 149.⁷⁰ On almost all of these representations, Vimalakirti is depicted seated within a canopied couch, usually holding a fan in one of his hands. His costume is characteristically not Chinese, but he wears either a long gown or a belted tunic and a pair of trousers. Over his shoulders, or sometimes over only one, there is a full long coat with pendant sleeves. The sleeves are sometimes narrow and short, sometimes full and long. The garment is usually fastened with a buckle or leather straps across the breast and richly bordered along the front opening, the hem and the cuffs. Vimalakirti, the wealthy householder from the city of Vaishali in northern India, was most likely depicted in such a coat as an indication of his foreign origin; eventually it became one of his iconographical attributes. Garments similar to the coat worn by him were probably known to the Chinese from the steppes, and not necessarily from Vimalakirti's native land. Interestingly enough, all of these representations come from north China, just below the steppe border, and geographically close to the territory from whence foreigners coming to China might have brought the costume.

That such mantles were well known in China is attested by the fact that a large number of tomb figurines of the 6th and 7th centuries (Northern Ch'i, Sui and T'ang [618-906] dynasties) representing foreigners are depicted in knee-length to mid-calf *kandys*-type coats, worn over the shoulder with long, pendant sleeves. The workmanship of these clay figurines indicates that both type "A" and "B" (Fig. 22) were common.⁷¹

Besides the two basic cuts, tomb figurine mantles represent several variations,

each probably distinguishing a particular ethnic or tribal group. In the late 6th century, one distinct group of turbaned figures with armenoid features wear type "A" mantles with normal length sleeves. They are always closed at the neck by overlapping upper parts of the front opening, and are worn over a belted shirt, tight knee-length trousers, and knee-high boots⁷² (Fig. 24). Several types of hooded figures dated to the late 6th and early 7th centuries appear wearing elaborately bordered mantles of type "B"⁷³ (Fig. 25). They are closed at the neck and have simple sleeves. Another group of contemporaneous hooded figures wearing a shirt, wide baggy trousers and boots have similar coats, but with full sleeves hanging in folds (types "A" or "B").⁷⁴ Although most coats are depicted as relatively rigid garments, made of heavy, possible woollen fabric, some of the "B" type coats suggest the use of lighter materials. These profusely edged mantles with either over-lapping top or rolled collar closure, which clearly reveal the body beneath, have very full, draped sleeves.⁷⁵ These are frequently worn by both mounted and standing warriors (Figs. 26-27).

From the early 7th century onward, the mantles are usually represented open with turned-back front panels and pointed lapels over a long robe and a belted, knee-length shirt. The sleeves of this period tend to be of exaggerated length, but are always narrow and never draped. The type "A" cut occurs on hooded figures⁷⁶ (Fig. 28), while type "B" with wide borders along the hem is found both on hooded⁷⁷ (Fig. 29) and turbaned ones⁷⁸ (Fig. 30). At this period, the garment appears rigid, indicating the use of heavy materials. In most cases, remains of red or orange pigments are visible on the coats, suggesting their actual colours. In several cases, the lapels are painted pale green or light blue.⁷⁹

The intended national identities of tomb figurines wearing the *kandys*-type mantle have unfortunately not yet been ascertained, although recent studies hesitatingly suggest that they were either of Iranian origin or Tocharians who lived north of China.⁸⁰ Written sources from T'ang Dynasty China describing a *hu-fu* ("barbarian" or rather "foreign costume") may refer to these mantles.

During the T'ang Dynasty the term *hu* (barbarian, foreign) seems to have referred to the Iranians. The fact that the early Iranians wore the *kandys* supports the supposition that the *hu-fu* is this mantle. However, it is certain that *kandys*-like mantles were worn by several ethnic groups living on the steppes west and northwest of China, since in antiquity the coat was part of the costume of many nomadic tribes from Central and West Asia. The extended coexistence of type "A" and "B", although possibly reflecting major regional variations, makes it practically impossible to identify the intended geographic origin of 6th and 7th century Chinese tomb figures from the stylistic variation of the mantles they wear.

Around 720, male costume became fashionable among Chinese women and the *kandys*-like coat was adopted by them. The figurine of a lady wearing such a mantle was found in the tomb of Shih Ssu-li (d. 744).⁸¹ Although this curious mode soon passed, a few of the more comfortable garments, among them

these mantles, continued to be worn by women. They would certainly have been suitable for the idealized “plump woman” of the 8th century.⁸²

Contemporary and slightly later Chinese or Chinese-style depictions of the mantle appear worn by male figures on some of the wall paintings from the Turfan area, along the north-western border of China. The mantle with turned-back front panels, emphasized lapels and long narrow sleeves, made of resist dyed fabric appears on a donor in a wall painting from Sinkiang, Kucha oasis, dating from c. 750.⁸³ At Tun-Huang, in cave 137B, a number of donors are to be seen wearing two variations of the mantle, this time with long, wide sleeves above a full-length tunic. Some of these coats have rolled collars while others have an emphasized single lapel.⁸⁴ In the Nestorian Temple at the Eastern Gate of Qočo, two figures from the so-called “Palm Sunday” scene of the late 9th century (T’ang Dynasty) are represented in coats with empty, pendant sleeves.⁸⁵ One of these coats is of pale blue, the other of dark brown fabric. Both are worn over long belted robes, and have slightly turned-back front panels with triangular red lapels. The ethnic group or groups to which the Turfan figures belong — with the exception of Vimalakirti — is yet unknown, but they are obviously of similar origin to some of the figures depicted in the earlier Chinese tomb figurines discussed above. A handscroll dating from the Northern Sung Dynasty (960-1279) represents barbarian royalty worshipping Buddha. One of the figures, also unidentified, wears a long coat with pendant sleeves.⁸⁶

According to the *Strategicon*, written by Orbikios or Rufus at the turn of the sixth and seventh centuries, the Avars, who settled in the Carpathian Basin, wore over their shoulders a long mantle called *gunia* or *gunoberonica* which may well have been a *kandys*-like garment:

The Avars “were obliged to wear a certain *gunia* [γουνία] or *gunoberonica* [γεννοβερονίκια] made from woven fabric [κεντοοκλος] which is worn fairly loose and has quite wide, long sleeves, so that when they carry their breastplates and bows, if by any chance it should pour with rain or if otherwise the air becomes damp from dew, the coats worn over breastplates and bows, protect their arms, nor do they impede the use of javelins or spears.”⁸⁷

Above the western portal of the church at Mren, Armenia, (built c. 638-640), one of the donors is represented in a stone relief wearing an ankle-length coat with turned back front panels and long, pendant sleeves.⁸⁸ The patterned bands of the garment may indicate fur, although a very pronounced shoulder seam, and a similar seam showing the lengthened sleeve, rather suggest woven fabric.

The *kandys*, which was an extremely ancient garment, very likely evolved from the coat worn by nomadic horsemen and herdsmen accustomed to severe climates, and was adopted by a number of different peoples through the ages. These people lived in a distinct geographic band following the steppes from the Mediterranean Sea to the western border of China (Fig. 31). In the earliest representations, the *kandys* was the festive costume of kings, chieftains, members of the upper classes and even deities, but it is quite likely that the

mantle had simpler variations worn by the common people. The artistic depictions of the later periods, particularly the Chinese tomb-figurines, often show the coat worn by servants and mercenaries rather than by members of the highest classes.

From the moment we first come in contact with the *kandys* in representations of the 6th century B.C., it was worn not as a coat, but over the shoulders as a cloak, in a fashion which was not to change over the centuries. Every example appears to have been made from fabric woven in relatively narrow widths, although the cut, based on narrow fabrics, shows two major variants (types “A” and “B”, Fig. 22).

The prototype of the Hungarian *szűr* is to be found among these *kandys*-type mantles. The type “A” cut retained in the *szűr* is characteristic of *kandys* mantles from the eastern European steppes as well as parts of West and Western Central Asia, and indicates that the Hungarians adopted it when still pastoral nomads somewhere in these territories before they settled in the Carpathian Basin, that is, before the late 9th century A.D.

B. Ethnographic Material Related to the *Kandys* and the *Szűr*

It has already been noted that *kandys* variant type “A” (Fig. 22) and the Hungarian *szűr* are both similar in cut and based on fabrics woven in narrow widths. The fronts and back were of a single piece of material; to assure a comfortable fit, the sides were enlarged with separately cut rectangular pieces below the sleeves.⁸⁹ This type of cut is not characteristic of European, particularly western European, costumes. On the other hand, it is common, even typical throughout a vast, but geographically distinct area which includes parts of eastern Europe, Asia Minor, West and Central Asia⁹⁰ (Fig. 31).

Reflecting ancient garment constructions, different types of folk costumes cut in this manner have been worn until quite recently, and in many cases are still being worn, by and large, in the same regions where *kandys*-type garments were known historically. The descendants of the *kandys* itself also survived among this ethnographic material. Not only were they cut in a manner similar to that of their predecessors, but were often worn in the same way, over the shoulders.

In western and Chinese Turkestan the *tshapan* and *chalet* are reminiscent of the *kandys*. These outer mantles are usually made of wool, striped or warp ikat silks, and often quilted or padded⁹¹ (Figs. 32-33). A narrow band serving as a collar is generally attached to the upper part of the front opening. The Afghan *tshapan* tends to be cut in the same fashion.⁹² A similar style prevails in Iran,⁹³ as well as in Syria where townsmen wear quilted silk or cotton coats over their *kaftans*.⁹⁴

In the Punjab region the *tshoga*, made of brown camel wool, is reminiscent of the *tshapan*.⁹⁵ Mantles made of cashmere, trimmed with tapestry-woven bands, identical in cut to that of the *tshoga* (Fig. 36) were worn over the shoulders by members of the upper classes in Kashmir.⁹⁶ Turkmen women in the Merv

Region of Western Turkestan wore a curious variant of such garments called *kurti* over their heads rather than over their shoulders. Their coat-sleeves, mere strips of fabric, stitched entirely around, were purely decorative elements. They were joined together at the back⁹⁷ (Figs. 34-35).

One type of Ottoman-Turkish ankle-length upper *kaftan* is closely related to the *kandys*, and is worn over the shoulders with long, narrow, hanging sleeves (Fig. 38). The first representation of this garment appears among illustrations of an early 14th-century Persian manuscript, the *History of the Mongols* by Rashid ad-Din.⁹⁸ In these illustrations, it is worn by turbaned Turks over long tunic- or *kaftan*-like garments and seems to be lined with fur, reminiscent of many ancient representations of the *kandys*. Genghis Khan also was represented wearing this coat over his shoulders with only his left arm passed through a sleeve. The same type of *kaftan* in silk, velvet or fine woollen fabric, lined with silk or fur, either worn over other *kaftan*-like costumes or short jackets and baggy trousers, appears with increasing frequency in Islamic miniatures of the 15th through 18th centuries. During this period, it was worn by both men and women as an outer garment, and, depending on the fabric from which it was made, even belonged to the sultan's formal garb and served as court costume. Many of the royal *kaftans* made of expensive patterned silks, and housed in the collections of the Topkapi Sarayi Museum in Istanbul,⁹⁹ are of this type, although their cut became somewhat more complicated than the cut of their predecessors. They usually have shoulder seams and the central back panel is often tapered. Other examples of this *kaftan*, worn by upper classes, have survived in Romania.¹⁰⁰ Many paintings representing Hungarian noblemen during the time of the Turkish occupation of Hungary (1526-1686) depict the same type of outfit worn as formal costume.¹⁰¹ With the passage of time, the sleeves of this coat became increasingly longer, so that by the 16th-17th centuries, they reached the hem of the garment. Sixteenth century examples often have vertical slits on either front, sometimes at the seams, through which the arms could be passed. From the 17th century onwards, rounded, fur-edged armholes replaced the slits. The sleeves became exclusively decorative elements and hung down behind the armholes (Fig. 38). Such *kaftans* were still worn in the 19th century, but had gone entirely out of fashion by the early 20th century.

The ancestor of this *kaftan* was a variation of the *kandys*-type garments which may well have been worn by the Ottomans when they still lived in Central Asia. The exceptionally long and narrow pendant sleeves evolved later at the Ottoman court. Nevertheless, the older types of this *kaftan* survived among Turkish ethnographical costumes. A dust-mantle from Smyrna, with normal length sleeves made of heavy cotton, banded with silk and with embroidered decoration on the upper parts of the central front opening, is cut in the same way as the common Turkestan mantles mentioned above.¹⁰²

Garments related to the *kandys* are also found on the eastern European Steppes. Near the Ural mountains, the outer coat of the Bashkir women, made of coarse, natural coloured wool, reflects the Turkmen mantles in its cut. The Kasar Tartars wore analogous garments made of figured silks.¹⁰³ In the Upper Volga Region, the more traditional Cheremiss mantles, trimmed with applied

edgings, were similar.¹⁰⁴ Interestingly enough, Cheremiss women wore a coat related in its origins not only to the general type of *kandys*-like garments, but to a variant which can be closely associated with the Hungarian *szűr*. The upper part of the front openings of this coat was emphasized with additional richly decorated, slightly curved panels, which continued into a large, rectangular collar at the back. Although this collar was only ornamental on the relatively recent examples, it may formerly have been transformable into a hood, much as the collar of the *szűr*. Unlike the simpler construction of the *szűr*, the Cheremiss coats have long, tapered sleeves, and large triangular underarm gussets, and diagonally shaped side-pieces are set below the sleeves, each with a short central vent at the hem¹⁰⁵ (Fig. 39). Certain *kandys*-like mantles, both short and long, worn over the shoulders and made of heavy brown, black or white woollen twill are known from peasant costumes of the western border of the European steppes in Galicia,¹⁰⁶ Poland,¹⁰⁷ Hungary,¹⁰⁸ Transylvania,¹⁰⁹ Moldavia,¹¹⁰ Wallachia,¹¹¹ Bulgaria, Albania, Macedonia and the Yugoslavian provinces.

In addition to the Cheremiss women's coats, mantles from the Balkan Peninsula are the most closely related to the *szűr*. These Balkan coats, both long and short, have the same sleeve and side panel construction and large collars at the back transformable into hoods. With few exceptions they are worn over the shoulders. Like the *szűr* they are always made of heavy, usually fulled woollen twill, woven in comparatively narrow widths.

An early origin for the mode on the Dalmatian coast is evident from the fact that this type of coat is mentioned in 14th century records deposited in the archives of Dubrovnik (Ragusa).¹¹² On a fresco dated between 1313 and 1318 from the church at Staro Nagoričino in northern Macedonia we see Saint George on horseback wearing over his shoulders a similar mantle made of red fabric with wide orange borders along the fronts and at the hem and cuffs¹¹³ (Fig. 40). Saint George faces the viewer, hence his collar is not visible. Since such garments never appear on Byzantine frescoes of the period, we conclude that the painter was inspired by local costume.

Along the northern Dalmatian coast, particularly in Istria and on some of the islands, shepherds, peasants and fishermen wore a heavy coat over their shoulders as protection against inclement weather. This coat, called *kapot*, was made of thick, fulled, dark brown, woollen twill. It always had a hood and turned back front panels similar to those of the Hungarian *szűr*, yet lacking the fastening across the breast. The *kapots* worn for special occasions were trimmed with applied ornaments of red broadcloth and silk braiding on the hood and around the slit pockets. The hood was usually lined and the front panels covered with red broadcloth (*škrlet*).¹¹⁴ Those individuals who appear wearing a similar brown coat with or without red decoration on many 17th-19th century Venetian paintings are probably the inhabitants of Istria, its surrounding coastline and islands, who had made the relatively short journey across the Atlantic to Venice.¹¹⁵

In the Turopolje region of Croatia, near Zagreb, both men and women wore a

long mantle known as *čoha* or *kepenek*¹¹⁶ (Figs. 41-42). This long coat, worn over the shoulders and fastened across the chest with leather straps and buckle, is made of relatively light, white, fullered woollen twill. Its sleeves are usually tapered. The coat's hemline is often widened with additional triangular gores inserted between the back-panel and the sides. This coat has a special collar construction which extends over the shoulders and part way down over the upper fronts. It serves as a yoke-like shoulder protection and can be transformed into a hood.¹¹⁷ The collar, sleeves and edging around the back-vent of the *čoha/kepenek* are invariably richly adorned with applied geometric designs made from punched dots of red, yellow, blue and green broadcloth, a decoration which evolved from the applied ornaments of leather garments. The collar is characteristically lengthened with a strip of dark blue broadcloth or felt. As for the decoration, there were many regional variants with colour modifications, determined by the age of the bearer, ranging from the intensely red through darker shades. Similar mantles were formerly commonly worn everywhere along the River Sava as well as in Croatian Prigorje, but survived in the 20th century only in Turopolje.

In Wallachia, along the Danube River, the *surugiu* or liveried coachman wore a wide mantle called *imurluc* or *ipinge*a with a large collar which could be buttoned into a hood; its cut bore similarities to the *szür* (Fig. 43). The woollen fabric used for these coats was of natural colour (generally white, grey or brown; seldom black) or red, fullered twill woven in 60 cm widths (1 cubit) by the peasant women. The garments themselves were made up by special tailors in small village work-shops. The mantle was always richly decorated with spirals and circles of coloured woollen braids or simple applied broadcloth elements on the collar or hood, the centre part of the sides, the back, and along the front opening. For festive occasions, it was worn over the shoulders with pendant sleeves, but for travelling the sleeves were used. Such coats also appeared in Moldavia and were called *manta*¹¹⁸ (Fig. 44).

Around Kumanovo in Yugoslavian Macedonia men had an upper garment called *kusljak*, made of extremely coarse, rust-brown, black or grey woollen fabric. This material was home-made and was not fullered. The mantle was never embroidered, and seldom even adorned with edgings. One type of *kusljak* resembles a short jacket with three-quarter length sleeves which are usually functional. At the back, it has a rectangular collar joined to the turned-back front panels (Fig. 45). A longer variation of the mantle covers the knees. Like the *szür*, its collar can be made into a hood. The three-quarter length sleeves are rarely used, the coat being generally worn over the shoulders and fastened with leather straps across the chest. Unlike its shorter counterpart, the fronts are not turned back into panels.¹¹⁹

A long coat with a hood, called *kabanica*, *guna* or *sakma*, made of brown or sometimes black woollen fabrics without any decoration, was also worn in the mountains of the southern regions of Yugoslavian Macedonia. Since the slightly overlapping fronts of this coat are cut in two separate pieces, usually from a three-quarter width of fabric, and since the back is made from a full width, the coat has shoulder seams. The strips which remained from the fabric after the front panels were cut, are used, as in most *szürs*, to give a selvaged border

along the hem. Beneath the long narrow sleeves, the sides are enlarged with rectangular pieces, while two long, narrow gores are inserted between the back and the sides. In some cases, the shoulders are provided with an applied yoke for protection against rain.¹²⁰

Close variations of this coat are also known from Bulgaria,¹²¹ Greek Macedonia and Thessaly,¹²² where they are called *kapa* or *kapot* (Figs. 47, 48). Another hooded variant, known as *guna*, was common in the Nis Region of eastern Serbia;¹²³ it was worn generally by men and in bad weather even by women. This coat, made of brown woollen twill, always had a shoulder seam since the back and the two somewhat overlapping fronts were in separate pieces. The sides were widened not by additional straight side pieces beneath the sleeves, but with large triangular gores inserted beside the back panel. It was worn over the shoulders with pendant sleeves and fastened across the chest with simple button and loop closing. The hood and the hem of the coat were edged with a narrow selvaged border. Other variations of the coat, made of heavy brown or grey woollen fabric with an almost separate back-collar which can be buttoned into a hood are known from Albania (*guna*),¹²⁴ northern Greece (*kapa*)¹²⁵ (Figs. 49, 50, 51), and some of the Ionian Islands (*kapot*).¹²⁶ These examples have their sleeves closed, the fronts are enlarged with overlapping panels, and wide triangular gussets are inserted between the back panel and the sides.

Around Tetovo, Kumanovo and Galicnik, short jackets called *cepe* or *zobantché zetovsko*, similar to the short variation of the *kusljak*, are worn by *Mijacka* Macedonians.¹²⁷ These jackets, made of dark brown, fullered, woollen twill called *sukno* and dyed with green walnut husks, have short, functionally used sleeves and turned back front panels connected to a collar at the back which may be buttoned into a hood in rainy or cold weather. Their cut varies considerably between a type where fronts and back are made of a single piece and the sides are enlarged by the addition of square pieces beneath the sleeves, and other types where three fabric widths with shoulder seam form the back and the fronts together with the sides (Fig. 45). Interestingly enough such construction is apparent in some of the *szürs* from the Bánát¹²⁸ (Fig. 63), suggesting that this variant was once spread over a much larger geographical area. Jackets with three-quarter length sleeves and back collar, related to the short *kusljak* and *cepe*, are also known from Albania (Figs. 45, 46). In northern Albania, men wear the *xhurdine*, a short coat made of heavy black goat-hair twill edged with braids and with fringed collar.¹²⁹ In central Albania, between Cavaia and Croia, it is called a *xhyrdin* and is worn over the shoulders.¹³⁰ Such jackets are richly trimmed with couched woollen braids on the sleeves, the collar and along the front opening. Existing examples of the garment are made of black, heavy, fullered goat hair twill called *shajak*; the material was woven by women. It is said that the *xhyrdin* was originally white but that the Albanians began to dye it black in 1468 as a sign of mourning for the national hero, Skanderbeg; the colour has been retained ever since. The fringed collars of these Albanian jackets can no longer be converted into hoods, but there is little doubt that their prototypes were unfringed and could be used as hoods.¹³¹

Macedonian Vlachs wore a particular variant of the long coat having a large rectangular collar which could be buttoned into a hood with knotted buttons and loops, called *siguni*.¹³² It was made of extremely narrow (25 cm) widths of black woollen fabric characteristically constructed with a centre-back seam, otherwise unusual in the Balkans but well known from Central and East Asia. The *siguni* was always worn over the shoulders. Its slightly tapered long sleeves were joined together at the back with the help of a double cord, recalling those coats which were worn over the heads of the Turkomen women.¹³³ The coat is enlarged with two sizable triangular gores inserted between the back panel and the sides. To its fronts triangular panels are added and all the seams are emphasized by decorative braiding. This interesting garment resembles in many ways the general Balkan type of *szür*-like coats, but may not relate directly to our group.

C. The Adoption of the *Szür* by the Early Hungarians¹³⁴

Fundamentally a Finno-Ugrian linguistic group, the Hungarians are known to have originated somewhere in the region of the Ural Mountains. From which side they came has not yet been determined, but what is important to this study is that sometime in the first millennium B.C., the proto-Hungarians separated from their Ugrian group, gave up what formerly must have been a forest life of hunting and fishing and became closely associated with a Turkic tribe or tribes. As a result of this association they developed into nomadic herdsmen. Considerably later, in A.D. 463, the Avars left their homeland on the north-western border of China and attacked the Sabirs. Pushed westward, the latter in turn attacked the Saragur (White Ogur), Urog (Ugor) and Onogur (Ten Ogurs) peoples, driving them into the neighbourhood of the Black Sea and the eastern shores of the Sea of Azov. The Onugurs, composed primarily of Turkic groups, included also the Hungarians. Soon after 463 the Hungarians reached the shores of the Black Sea and settled between the Don and the lower Kuban rivers. Resettlement there was relatively unimpeded. Shortly before, in 453, the great Hunnish chieftain Attila had died and his powerful empire, which had included this region, collapsed. The Onugurs mixed with Huns who had remained in the area, a union which, from the 7th century, resulted in the establishment of the Great Bulgarian Empire with which the Hungarians were closely connected.

In 552, the Turks overthrew the kingdom of the Yüan-Yüans (Asian Avars) who lived in the territory of modern Mongolia, and within several years they established an empire extending from the Pacific to the Black Sea; the area was divided into an Eastern and a Western Turkish Empire. This empire was temporarily overthrown by the Chinese in 630, leading one group of the western Turkish tribes to establish the Khazar Khanat. The centre of Khazaria was bordered by the Caucasus, the Don and the Volga Rivers and the Caspian Sea, but sovereignty soon spread to the neighbouring territories so that between 641 and 689 the Khazars occupied Great Bulgaria. At this time, the Hungarians and the Bulgarians became their dependents. Although Turkish society, culture and customs had for centuries influenced the Hungarians, life under the Khazar Khanat brought even deeper and more lasting changes. Among them were the establishment of dual kingship, the positions of authority and the names of the

dignitaries, the use of Turkish rune-writing, contact with Christianity, introduction of agriculture and various trades, and adoption of costume elements. The result of this extensive influence led the Byzantines, when writing about the Hungarians in the 9th century, to refer to them as Turks.

About the year 830, the Hungarians broke away from the Khazar Empire and moved westward in search of greater independence. Four other rebelling tribes went with them: the so-called Kabars (meaning rebellious), among whom were a number of Iranian Chorezmians, Alans, also of Iranian origin, some Bulgarians, and Khazars. The new territory to which they went, situated between the Don River, the Carpathian Mountains and the Lower Danube River, was called *Etelköz* (i.e. territory between the rivers). Here, in 895-96, as the result of a dispute between the Danube Bulgarians and the Byzantines in which the Hungarians aided victorious Byzantium, the defeated Bulgarians joined the Petchenegs and attacked the Hungarians, pushing them westward into the Carpathian Basin where they have remained to the present day (Fig. 31). During their early history the Hungarians moved through the eastern European steppes, the northern border of the vast geographical region where *kandys*-type garments were being worn by many different ethnic tribes (Fig. 31). The Hungarians most probably adopted the proto-*szür* from Turkish groups and perhaps certain Iranian tribes when they lived on the steppes, sometime between the mid-5th and early 9th century A.D.

Ethnographic material suggests that a special variation of the *kandys* with a large collar developed in the European steppes, in the regions of the Black Sea and the Sea of Azov. In the event of bad weather, the collar of this mantle could be transformed into a hood, either by buttoning or interlocking its lower corners when drawn over the head. While the predecessors of the mantle, known from Median, Persian, and various Central and West Asian representations, do not have this back-collar, the *kandys* is usually depicted with a separate hood. This hood, a necessity for people who spent most of their life outdoors in lands of extreme climates, here became an integral element of these coats from at least the middle of the first millennium A.D. All variations of the Hungarian *szür* have a collar with roundels attached to the lower corners which could be knotted together into a hood, a practice still used into the 20th century. The *szür* presumably had this collar before the Hungarians arrived in the Carpathian Basin, i.e., before the end of the 9th century. A collar similar to that of the *szür* is found among the ethnographic costume of the Cheremiss (Fig. 39), a Finno-Ugrian group closely related linguistically to the Hungarians. They have lived along both sides of the river in the Upper Volga Region since at least the middle of the first millennium A.D., just north of the area from where the Hungarians came westward to reach their present country. The Cheremiss maintained a local tradition.

The jackets and mantles of the Balkan Peninsula, the Wallachian *imurluc* or *ipinge*; the Moldavian *manta*; the Serbian and Macedonian *kabanica*, *guna* or *sakma*; the Albanian *xhurdinë* or *xhyrdin*; the Greek and Istrian *kapot*; examples from Bulgaria, etc. (Figs. 40-52) which historically would seem to relate to the Hungarian *szür*, but which cannot be explained by it, may be

associated with the influence of the Bulgarians. Between the mid-5th and 7th centuries A.D., the Bulgarian Turks lived on the steppes north of the Black Sea, side by side with the Hungarians. Soon after the middle of the 7th century, as a result of the pressure of the expanding Khazar State, a group of these Turks, later known as Danube Bulgarians, fled westward under the leadership of their khan, Isperich. They reached the Danube in 679 and, subjugating the Slavonic population of Moesia, established themselves on both banks of the river (Fig. 31). They built a powerful empire southward over the greater part of the Balkans, extending their frontiers across Croatia, Serbia, Macedonia, Albania and Thrace. For a short while they occupied the lands as far as the Adriatic and, until the arrival of the Hungarians, ruled over what is now eastern Hungary and Transylvania. Although their power declined slowly during the 11th and 12th centuries, their importance disappeared only in the 14th century when they lost independence as a result of the Ottoman Turkish expansion.¹³⁵ Considering their influence in the early medieval history of the Balkans, one may suppose that their arrival and political rule over the lands brought many changes in the life of the inhabitants of that region. The *szür*-like coats and jackets could have appeared with, and been adopted from, the Danube Bulgarians who arrived from those lands where it can be supposed this garment originated¹³⁶ and from where the Hungarians also brought the tradition.

Originally the proto-*szür* was very likely worn by the dominant Hungarian classes as well as by the more humble tribesmen. Among the upper classes, the mantle must have diminished in importance, and even passed entirely out of fashion as their nomadic existence came to an end. When they settled in the Carpathian Basin in the late 9th century, subsequently developing into a European Christian state, their tents quickly gave way to palaces, castles, and houses built of earth and stone. Their eastern outlook was influenced by the international European medieval way of life which they endeavoured to emulate. No longer herdsmen, the rich had no further practical need for the *szür*: they abandoned it in favour of contemporary European modes. But the lower classes, including serfs, peasants and herdsmen, although no longer nomadic, spent a good deal of time out of doors, and needed the *szür* as protection against the elements.

D. Linguistic Evidence for the Adoption of the *Szür*

The probability that the proto-*szür* was transmitted to the Hungarians by Turkish and to a lesser extent by Iranian tribes, sometime between the 5th and 9th centuries A.D., is supported by evidence derived from the Hungarian language itself.

The word *szür*, by which these mantles are called, has a double meaning in Hungarian: it refers to a heavy, fulled, woollen fabric, and to the mantles made from this material. Etymologically the word *szür* has the same origin as the word *szürke* which now means the colour grey. *Szürke*, in fact, derives from the word *szür*.¹³⁷ The latter is thought to have entered the Hungarian language from a Turkish dialect at a period prior to the arrival of the Hungarians in present day Hungary.¹³⁸ Since certain garments and fabrics were grey, this word quite naturally described their colour; at the same time there is little doubt that from

an early, as yet undetermined period, it referred to a special type of grey woven fabric, more precisely a coarse, possibly fullered, heavy, grey woollen cloth. In Latin sources from Hungary, such expressions as *grisea tunica* (grey tunic or rather tunic made of grey fabric) are frequent. Some religious orders were named after the grey coloured garments they wore, hence the Cistercians were often referred to in the chronicles and charters as *Grisei Monachi* (Grey Monks, meaning monks dressed in grey) or *Ordo Griseus* (Grey Order), and in Hungarian *szürkebarát* (grey monk).¹³⁹ The word *szür*, meaning both the colour grey and grey woven fabric, first appears in a Hungarian vernacular as *zyr* in 1395¹⁴⁰ and *zir* in 1405.¹⁴¹ The *szür*-fabric was from an early period the characteristic clothing of serfs, peasants, and herdsmen.¹⁴² It was the broadcloth of the lower classes, and, together with handwoven hemp tabby and leather, served as basic material for their clothing. In many old Hungarian texts, this fabric is symbolic of the poor. In the Kazinczy Codex, written between 1526 and 1541, one can read the following: "Having thrown off his expensive clothes, he changed into *szür*."¹⁴³ In a work written by Mihály Báthory in 1664 appears the prophecy: "A jacket made of *szür* will be put on your neck instead of English broadcloth and silk."¹⁴⁴

Of the many kinds of Hungarian garments made from *szür*-fabric¹⁴⁵ the most popular was the *szür*-mantle, formerly described as *szür-köntös*, *szür-köpönyeg* or *szür-csuha*. According to our present knowledge, this change occurred sometime during the late 16th and early 17th centuries. The word *szür* ceased to be used as an adjective referring to the fabric from which the garment was made, but became the noun describing the coat itself. The *Calepinus Dictionary* of 1585 mentioned the Hungarian word *szür* (*szwr*, *zwr*) as the equivalent of the garments called *gaunacum* and *mastruca* in Latin.¹⁴⁶ In an account book dated 1619 from the castle of Sárospatak,¹⁴⁷ *szür*-mantles were mentioned simply as *szürs* among payments to swineherds, other herdsmen, fieldhands and gardeners. This shorter name for the mantle became more and more general, and by the 19th century, the expressions *szür-köpönyeg* and *szür-csuha* were merely peculiarities in the vocabulary of certain dialects, while the term *szür-köntös* had disappeared entirely from the dialects.

The expression *szür-köntös*, meaning the *szür*-mantle, is first known from 1558.¹⁴⁸ However, the term *köntös* appears alone in written sources as early as 1363.¹⁴⁹ It meant a sleeved upper garment which was often decorated and worn by the upper classes. During the 16th and 17th centuries, the word referred to several different kinds of long and short coats worn by both men and women. In addition to those made of *szür* fabric, such garments were also of broadcloth, velvet, fur, lambskin and silk; woollen *köntös*, however, were by far the most common. Written sources further indicate that the Turkish-influenced mantles with long sleeves and fur edging, often provided with a back-collar of fur and always worn over the shoulders, were also called *köntös*.¹⁵⁰

The word *köntös* is a wandering term which appears in several languages. In Ottoman Turkish, *kontos* means an outer coat worn by Tartar begs; the Bulgarian *kuntos* or *kontus* means exactly the same thing; the Serbo-Croatian *kuntoz* refers simply to an overcoat, as does the Byelo-Russian *kuntus*; in

Polish, *kuntusz* or *kontusz* means an oriental overcoat with hanging sleeves which was formerly part of the traditional upper class costume; the eastern Slovakian *kontus* refers to the coat worn by the Poles; and in old Romanian as well as in some existing Romanian dialects, *contas*, *contos* or *contus* means the magnificent outer coats of Turkish influence worn by the *boyars*.¹⁵¹ All of these terms are closely connected both in sound and meaning with each other, and all seem to derive from the Iranian *kandys*.¹⁵² The Greek transliteration is *κάνδυν* and is the very term used by Xenophon to describe the long, heavy coats worn over the shoulders by the ancient Medes and Persians. In other words, the term describes the very mantle which appears on objects from the Oxus Treasure, on reliefs of Persepolis and throughout Central and West Asia at one time or another from the 6th century B.C. to the 9th century A.D., and through ethnographic material up to the 19th and early 20th centuries, which we suggest is the ancestor of the *szür* itself. The similarity between the word and its later national variants, and between the objects themselves which it describes over the centuries, can hardly be coincidental. While the immediate derivation of the Hungarian word *köntös* is still undetermined, linguists agree that it could have come neither from any of the other Eastern European languages in which a similar word occurs, nor from the Ottoman Turkish.¹⁵³ It seems, rather, that the word was introduced to the Hungarian language from some lost language during the first millennium A.D. and very likely after the Hungarians migrated to the region of the Black Sea and the Sea of Azov in the mid-5th century. There they could have adopted both the word and the proto-*szür* from neighbouring Turkic or Iranian tribes.¹⁵⁴

The term *köpönyeg* is known from 1494,¹⁵⁵ while the expression *szür-köpönyeg* first appears in written sources only in 1598.¹⁵⁶ Even then it meant overcoat or mantle. It is certainly from Turkish dialects that the word *köpönyeg* originates. It exists in Ottoman Turkish as *kepenek*, and in modern usage has an archaic tone meaning the hooded, nomadic, heavy white felt outer mantles of the Anatolian shepherds,¹⁵⁷ and the overcoat of the Janissaries.¹⁵⁸ It was also through Turkish that the word passed into the vocabulary of several Slavic languages.¹⁵⁹ While there is no precise indication when the term entered the Hungarian language, nor from which Turkish dialect it came,¹⁶⁰ it is probable that it was not adopted from the Ottomans but from the Bulgarian Turks between the 5th and 9th centuries A.D.¹⁶¹ At this time the Hungarians could have adopted the *szür*-mantle and it is reasonable to assume that the name would have been adopted concurrently with the garment.¹⁶²

The third expression used to describe the *szür*-mantle is the *szür-csuha*. When the word *csuha* first appears in 1494–95,¹⁶³ it means over-coat; its use to describe the *szür* is not known before 1614.¹⁶⁴ The word has a similar counterpart in Ottoman Turkish: *cuha*, which means a woven woollen fabric. The word entered some of the Southern Slavic dialects of the Balkan Peninsula¹⁶⁵ through the Ottoman Turkish and Hungarian languages. The word *csuha* itself derives from the Persian *coxa* meaning over-robe or mantle. The immediate derivation of the Hungarian term is not clear.¹⁶⁶ There is little doubt that it is linguistically related to the Ottoman Turkish *cuha*, but the Hungarian usage meaning “robe” or “coat”, and the Ottoman meaning “fabric” suggests that

the former was not derived from the latter. Linguistic similarity between *csuha* and *cuha* is probably determined by their common source; difference in meaning can be explained by divergent development. That the Hungarian *csuha* perpetuates the meaning of the Persian *coxa*, and that the term appears relatively early in written sources, indicates that it may have entered the Hungarian language at an early point (perhaps from a Bulgarian - Turkish dialect which in turn had been directly influenced by Persian). At that time it may have referred to a *szür*-like mantle made of woven woollen fabric.¹⁶⁷

While the linguistic derivation and descent of the three Hungarian terms formerly used to describe the *szür* is not entirely clear, all are manifestly ancient yet not Finno-Ugrian. The derivations of the words *köntös*, *köpönyeg* and *csuha* stem from the same geographical region and historical period where and when the Hungarians adopted the mode of the proto-*szür*. Although the written documents in which these words appear date back only to the 14th-15th centuries, and although they are known to refer to mantles made of *szür*-fabric only from the late 16th century, documents in the vernacular are rare before that time. By then the *szür* was already a typical peasant garment worn by those who received little detailed attention in pre-17th century documents. There can be little doubt, however, that these words were used to refer to the *szür* in previous centuries; as far back as they can be traced, the words all refer to a mantle made of woven woollen fabric.

The Hungarian Szűr

A. Szűr Fabric

In Hungary, the thick, heavy woollen material, called originally *szűr* or *szűr-posztó*,¹⁶⁸ was formerly woven at home by the peasants themselves. Because *szűr*-fabric was used in great quantities by a large segment of the population, its production had from medieval times grown into a more sophisticated craft. Charters of the 11th and 13th centuries mention linen weavers (*linifices*), wool-weavers (*lanifices*) and weavers (*textores*), with reference to the early manufacture of textiles in Hungary.¹⁶⁹ While these references are too brief and imprecise to allow us to determine what kinds of woollen cloth were being woven, it is evident that woollen woven fabrics were regularly made and that their makers presumably were centred around monasteries, abbeys, the royal court, and noble houses. The production of *szűr*-fabric must have been an important element of their trade, for at least by the late 14th century the weaving of *szűr*-fabric was such an important craft that it was regulated by guilds.¹⁷⁰

The first charter granting the right to make *szűr*-fabric was probably given to the Saxonians of Transylvania, who had organized a *szűr*-weaver and fuller guild at Nagyszeben (Hermanstadt, Sibiu) and Nagydísznód as early as 1376.¹⁷¹ On the Great Hungarian Plain, the *szűr*-weavers and fullers of Nagyvárad (Oradea) received similar privileges in the last quarter of the 14th century. The charter of the Debrecen guild, dated 1395, was based on the Nagyvárad document.¹⁷²

During the Turkish occupation of Hungary (1526-1686) sheep raising decreased on the Plain, and the resulting scarcity of wool caused the decline of the Nagyvárad and Debrecen weaver and fuller's guilds. Consequently, the *szűr*-makers of these towns often had to obtain *szűr*-fabric from the Saxonians in Transylvania, for they produced the greatest quantity of this special fabric. Since so much was exported, the Prince of Transylvania, Zsigmond Báthory, in 1582 prohibited further exportation of the material outside his principality. In 1607 Prince Zsigmond Rákóczi and in 1609 Prince Gábor Báthory renewed this prohibition, although the latter made some concessions to the Nagyvárad and Debrecen *szűr*-makers for the export, trade and working of this fabric. Masters from these towns were permitted to maintain their privileges even though, in 1613, Prince Gábor Bethlen turned the *szűr*-fabric trade into a princely monopoly.¹⁷³

Little is known about the subsequent history of the Nagyvárad guild, although we presume it survived until the early 17th century. In Debrecen, the decline of the *szűr*-fabric making industry was hastened in the late 17th century by the rise in popularity of the *guba*.¹⁷⁴ Because this more economical, fleecy, long-piled blanket-coat became so popular, the Debrecen *szűr*-weavers and fullers slowly changed their craft into *guba*-weaving and fulling, and bequeathed their former trade to their one-time guild brothers, the *szűr*-makers.¹⁷⁵ The *szűr*-makers were not trained in weaving and fulling, and soon gave it up entirely. They preferred to buy *szűr*-fabric from the weavers and fullers of other regions, particularly from the Saxonians, and made the most of their old privileges for the export of this product from Transylvania. The importance of

these privileges was paramount in the 18th century, for at that time the Debrecen *szür*-makers were procuring material not only for themselves but for practically the entire Great Plain.¹⁷⁶

In the 18th and 19th centuries, the Debrecen *szür*-makers imported an unbelievably large quantity of *szür*-fabric from Transylvania. It is known, for example, that in the year 1816-17, 101,900 rolls of *szür*-fabric produced by the Saxonian weavers and fullers were brought to Debrecen and divided among 23 *szür*-makers.¹⁷⁷ One roll of material was enough for four *szür*-mantles, which means that the entire amount could have made 407,600 mantles. Even with numerous assistants, 23 masters could never have worked up this immense quantity of material, for in Debrecen a small workshop would only make about one thousand coats a year. Most of the material was sold by the *szür*-makers, some to private individuals who needed *szür*-fabric for different garments produced at home, but the majority in bulk to *szür*-makers and *szür*-maker guilds of other towns. After the 1840s-1850s when the peasants began to wear garments made of finer broadcloth and the old *szür*-garments, with the exception of the mantles, went out of style, the *szür*-fabric was sold only in bulk. Seeing the success of the *szür*-fabric trade, the *guba*-weavers of Debrecen wished to return to their former trade in the early 19th century. But their efforts were unsuccessful, since the *szür*-makers for whom it was the most important source of income would not relinquish their rights to the import of the Transylvanian product.¹⁷⁸

Second only to the Transylvanian Saxonians in this enormous trade of the 18th and 19th centuries were the *szür*-weavers and fullers of Veszprém, Transdanubia. While Transylvania supplied the Great Plain, Veszprém produced *szür*-fabric for practically the whole of Transdanubia. Their early documents have unfortunately disappeared as a result of the stormy centuries of Hungarian history and nothing is known about the medieval existence and importance of their guild. Other smaller *szür*-weaver and fuller guilds of the country never attained particular importance and worked basically for the local market only.¹⁷⁹

Szür-fabric was made from the coarse long-stapled wool of the Hungarian *purzsa-sheep*.¹⁸⁰ Woven in 2/2 twill, it had a hairy surface, and was always made of a width of approximately 63 cm (1 cubit). The length of the roll varied from period to period and region to region.¹⁸¹ Once woven, this fabric was exposed to a fulling process to shrink it and to render it weather-proof. The fulling mill itself was worked by water-power in a simple and rather small wooden building. The *szür*-fabric was put first into cold water for two hours, then into hot water for two days, and back into cold for one more day. Having been exposed thus to heat and cold, it was placed horizontally in a narrow, shallow tray carved from a heavy tree trunk. At least three of these trays lay side by side and running water flowed over them. The fabric was beaten in the water for six days by wooden hammers driven by hydraulic power. At the end of this rigorous treatment the fabric was properly fullered, and was put out on fresh grass to dry in the sunshine.¹⁸²

The *szür*-fabric of the 19th century, particularly that used for the decorated *szür*-mantles, was usually white. Throughout the Middle Ages, the fabric was generally grey, a fact which we have already determined from the etymology of the word *szür*, formerly an adjective referring only to the colour. The grey colour of this woollen fabric probably resulted from the mixture of black and white sheep's wool selected for it, and from the fact that formerly it was rarely if ever bleached. White *szür*-fabric woven from carefully selected wool started to be more popular during the 17th century, even though it was much more expensive.¹⁸³ It came into general use only in the 18th–19th centuries, when the economic situation of the Hungarian peasantry improved and individuals were able to afford more expensive materials. In spite of the popularity of the white mantles, the traditional grey *szürs* were still being worn in the late 19th and early 20th centuries,¹⁸⁴ while old style black *szürs* remained in fashion in parts of the Great Plain and Upper Hungary¹⁸⁵ during the same period.

In the 19th century, the highest quality *szür*-fabric continued to be made in Transylvania by the Saxonians.¹⁸⁶ Fabric woven and fulled in Upper Hungary was of inferior quality, usually stained white with fuller's earth¹⁸⁷ and was sold at half or sometimes a quarter of the price of its Transylvanian counterpart.¹⁸⁸ In Debrecen, only the Transylvanian cloths could be sold at fairs in the best and most prominent places; merchants selling Upper Hungarian material were obliged by the guild regulations of 1815 to take up less advantageous positions.¹⁸⁹ By the end of the 19th century the once venerated quality of the fabrics made at Veszprém, Transdanubia, had become as inferior as that made in Upper Hungary.

Particularly in the last century, a considerably finer material than the general *szür*-fabrics, called *karazsia*,¹⁹⁰ woven in tabby weave from the fine wool of merino sheep, was also made by the Transylvanian Saxonians. This fabric was used for some of the finer decorated *szürs* in the Great Plain.¹⁹¹ The Saxonians used this lighter material exclusively for their mantles and, with the exception of that imported from Moravia,¹⁹² supplied the entire country with it.

B. *Szür*-makers and *Szür*-making Guilds

While *szür*-mantles were formerly home-made products, the producers of *szür*-fabric and the masters who made it into mantles and other garments subsequently worked in guilds. Already in 1489, a *szür*-maker guild existed in Buda, the capital of Hungary; by 1492, there was another such guild in Debrecen (Great Plain); in 1543 the *szür*-makers of Gyula (Great Plain) received their charter of privileges.¹⁹³ Other guilds arose simultaneously throughout the country. Information about them is scarce before and during the Turkish period (1526–1686), but in the late 17th and early 18th centuries, immediately after Hungary's liberation from the Turks, an extraordinarily large number of *szür*-making guilds were founded and many which had ceased to exist were re-established. The list in Appendix B gives some idea of how widespread such guilds were in Hungary until the 1840s (Fig. 54). It should be mentioned that in addition to the independent guilds, *szür*-makers were often represented among the ranks of the tailors, *szür*-weavers and fuller's guilds.

Having no connection with the rest of Europe, the Hungarian *szür*-maker guilds constituted a unique group. *Szür*-maker journeymen never went abroad to gain experience and knowledge for their trade, but travelled only in Hungary and Transylvania visiting the different important *szür*-making centres. The technical language of the *szür*-makers was made up almost exclusively of Hungarian words and expressions, yet this cannot be said regarding the professional language of other contemporary trades.¹⁹⁴

Although *szür*-makers made from their raw material such garments as short coats, jackets, waistcoats and trousers, their primary and most lucrative occupation was the production of *szür*-mantles; from the mid-19th century they produced little else. Unassisted, one *szür*-maker could manufacture from two to three hundred simple *szürs* a year, while a small workshop could make about one thousand. The fabrication of decorated mantles was much more time consuming. According to an old *szür*-maker at Karcag, in the 1880s it took a master nine days working from four a.m. to nine p.m. to complete a richly embroidered mantle.¹⁹⁵

Most *szürs* were sold at fairs, sometimes at a considerable distance from the master's home-town. *Szür*-makers attended fairs regularly (at least eleven yearly) and we know that from Somogy county, Transdanubia, a master usually took with him thirty to forty *szürs* on each occasion.¹⁹⁶ At the major summer fairs throughout the country, there were twenty to thirty *szür*-makers selling their products. At a summer fair in the important Transdanubian town of Székesfehérvár, in the 1880s, eight hundred to one thousand *szürs* were sold in a single day.¹⁹⁷

Szürs were also made to order, particularly for large estates and for the church. These establishments regularly ordered *szür*-mantles in large quantities for the people who worked their lands. Such mantles were traditional part payment for fieldhands, herdsmen and coachmen. For the average peasant who did not spend a great deal of time outside in bad weather, a good *szür* lasted a lifetime. A serf or fieldhand wore out a mantle in six to eight years and for a herdsman—who spent practically his entire life outside—the sturdiest coat would not last more than four years. There was thus a constant demand for new *szürs*.¹⁹⁸

The price of these coats varied according to the period and the region where they were made and the extent and type of decoration applied. In the mid-19th century, the price of the simple, undecorated *szürs* worn mostly by serfs, fieldhands, poor herdsmen and poor peasants, was twelve to fifteen forints, but the embroidered ones—worn by the wealthy herdsmen and well-to-do peasants—cost twenty-six to forty forints. Even more was paid for an exceptionally beautiful and richly embroidered example.

C. The Cut of the *Szür*

The cut of the *szür*-mantle is generally the same throughout Hungary (Figs. 55–62). All modifications originate from the different proportions of the

various parts of the coat and diverse decorative schemes applied to it.

The most traditional *szür*-type known consists of eight or nine pieces of material. Fronts and back are made from a single piece.¹⁹⁹ The front is slit down the centre for opening and a horizontal slit cut at the top of the opening, in the exact centre of the whole piece of material, provides for the neck and the turned-back front-panels. In the case of longer coats, the back often has a vent at the bottom to facilitate movement.²⁰⁰ A large rectangular or square-shaped collar with selvage edge along the bottom is invariably sewn to the neck-line and along the upper part of the turned-back front panels. This collar usually has two roundels at the lower corners by which it can be knotted together and made into a hood.²⁰¹ The mantle with turned-back front-panels and free hanging collar cannot be closed, but when the collar is made into a hood, the front-panels turn in, and the garment provides complete protection against the elements. The hem is often edged with a narrow band of material having a selvage along the bottom. This well planned application of the selvage gives extra strength and longevity to those parts of the coat which get the most wear. In this regard, it is interesting to note that the shorter *szürs* of the Transdanubian swineherd lack this lower edging (Figs. 58, 59).

The width of the front and back panels is exactly the width of the *szür*-fabric, i.e. 60-63 cm (one cubit).²⁰² Since this is too narrow to provide sufficient width, rectangular pieces of varying width are added at the sides below the sleeves. There are usually two of these pieces to a side, sewn together to give the required length. The lower one or *aszaj*, originally meaning the lower part of the garment,²⁰³ is always made from a width of *szür*-fabric set sideways and is thus 60–63 cm deep. For additional length, a smaller square called *pálha*, meaning gusset,²⁰⁴ is added at the top. In the 19th century, however, when the decorated *szür* became popular, the sides were usually made of three pieces instead of two. Embroidered ornaments covered part of the side, but a considerable piece of the heavy, thick *szür*-fabric was not suitable for embroidery in the made-up state. For this reason, the *szür*-maker cut off a band from the lower half of the upper side-piece, the *pálha*, embroidered it separately and sewed it back together again. While the band was cut out he often embroidered the lower edge of the remaining *pálha* and the upper edge of the lower side-piece, the former *aszaj*. When the *pálha* is sewn together again, the upper portion retains the name *pálha*, while the second piece becomes the *aszaj*, and what was once the *aszaj* becomes the *oldal*, meaning side. In this situation, the original sense of the *aszaj*, referring to the lower part of the side-piece, becomes meaningless. In Debrecen, where the sides were often entirely embroidered, the *szür*-makers usually cut off two pieces for the central motifs, one from the *pálha* and the other from the lower side; the type was called *szür with double aszaj*.

The *szür*-mantle was usually worn over the shoulders and the sleeves were but seldom used (Figs. 64, 65, 66, 68, 69, 70). It is evident from many degenerate sleeve-variations and from the apparent scarcity of underarm gussets,²⁰⁵ that the *szür* had been worn this way for a very long time. On the Great Plain and in Upper Hungary, the sleeves were often sewn together at the cuffs and

used as pockets; the herdsmen kept in them many of their small daily needs. In the village of Átány, people remembered that before 1886 the mayor of the village carried the tax money to the county authorities in the sleeve of his *szűr* on the last day of the year.²⁰⁶ Nineteenth-century engravings show that the sleeves of the *szűr* were often tied at the cuffs with string for the same purpose (Fig. 64).²⁰⁷ In Transdanubia, especially in the western counties,²⁰⁸ there was a characteristic type of swineherd's *szűr* which had very short (20-30 cm), often narrow, degenerated "pocket" sleeves closed with a circular piece of material sewn into the cuffs²⁰⁹ (Figs. 58, 59, 60, 66, 67). Among the *Palóc* Hungarians of Upper Hungary, swineherds and cattlemen all wore *szürs* with similarly closed sleeves, but these were somewhat longer than the Transdanubian examples.²¹⁰ Closed sleeves are also known to have been worn in localities further east.²¹¹ In contrast to these short sleeved *szürs*, the Transylvanian Saxonians from around Nagyszeben had *szürs* with sleeves which usually reached the hem of their mantles²¹² (Fig. 61). Because of their exaggerated length (95–105 cm), these sleeves — although neither closed with a piece of material, nor sewn together at the cuffs — could never have been functional, but served rather for decoration. Unfortunately no early representations of the Saxonian *szűr* are known, and it is impossible to ascertain when the long sleeve became fashionable. We note, however, that a type of Turkish *kaftan* had similar long sleeves in the 15th - 18th centuries (Fig. 38). It was during this period that Turkish costume greatly influenced the mode of the Hungarian upper classes as well as that of the Saxonian aristocracy and upper bourgeoisie.²¹³ It is probable that the Saxonian peasants began to wear long sleeved *szürs* in imitation of the Turkish-influenced and Turkish garments then being worn all over Transylvania. On the other hand, since the sleeves had not been used for centuries anyway, the mode could have developed independently.

Always covering the knees and usually reaching the centre of the calf, the *szűr*-mantles of the Great Plain, eastern Transdanubia and southern Upper Hungary were the longest.²¹⁴ The *Palóc* Hungarians of the North wore shorter *szürs*. In the western part of Transdanubia, the swineherd's *szürs* of the Bakony Region and Somogy county were very short, generally just covering the knees but sometimes not even reaching them.²¹⁵ It is quite possible that the Transdanubian swineherd's *szürs* and those of the *Palócs* were short because the swineherds spent most of their day in the forests, where — among the bushes, high grass and broken branches — a short one was most suitable. On the Great Plain, long mantles gave more protection against the elements and there was nothing in the terrain to render walking difficult.

In some parts of Hungary, short, jacket-like *szürs* were particularly popular amongst shepherds. Such jackets were found around Pécs in southern Transdanubia, and were also worn by the Slovaks of Bihar and Szilágy counties in eastern Hungary.²¹⁶ This type may relate to the ancient short variation of the *szűr*, the tradition of which survived among many of the Balkan examples (Figs. 45, 46).

The width of the *szürs*' side-pieces also varied from region to region. On the Great Plain, parts of Upper Hungary and eastern Transdanubia, the sides

usually measured about half a loom-width (30-31 cm). The *Palóc* Hungarians preferred wider sides. Sometimes measuring as much as 60 to 63 cm (one cubit), the full width of the *szür*-fabric, the widest *szür*-sides appear among those worn by the Bakony and Somogy swineherds of Transdanubia. Because of the exceptional width and fullness of the garment it could only be worn over one shoulder, and was held on with leather straps attached to both sides of the front opening (Fig. 66). Made with square side-pieces, the Somogy *szür* maintains ancient characteristics (Fig. 58). The Bakony *szür* with trapezoidal sides may represent a more recent variant (Fig. 59). Considerably wider at the bottom than at the top, the sides gave a bell-shaped form to the whole garment. In contrast, the sides of the Transylvanian Saxonian *szürs* are cut in the form of long and narrow trapezoids (Fig. 61). In parts of Upper Hungary and among the Transylvanian Saxonians, narrow, triangular gores are often added to the sides of the centre-back panel.²¹⁷

The last variable part of the *szür* is the collar. On the Great Plain, in the Nagykúnság Region, the collar tended to be narrow; it was half a width of *szür*-fabric long (30-31 cm) by about 50-55 cm wide (Fig. 55). In the Hajdúság Region, of which Debrecen was the major *szür*-making centre, and in Bihar county, the collar was generally longer and as a result quite square (c. 55 by 55 cm) (Figs. 56, 62). In Upper Hungary and Transdanubia, collars tended to be large with the exception of those areas influenced by the half-width collar of the Nagykún *szür*. In the Bakony Region and Somogy county of Transdanubia, the collar of the swineherd's *szür* was extraordinarily large, sometimes being as long as the mantle itself; collars measuring 80 by 90 cm were not exceptional. Since the 63 cm width of the *szür*-fabric was too narrow to permit such an elaborate collar to be made from a single piece, several smaller pieces covered with wide borders of broadcloth were added around the edges of a single width. In Somogy county, the collars were always square (Fig. 58), but in the Bakony Region the collars, like the sides, were trapezoidal in form (Fig. 59). The added pieces were cut on a concave line giving the corners a triangular effect, on account of which such collars were named *fecskefarkú*, meaning swallow-tailed. These exceptionally large Transdanubian collars may have been a late development since a large surface was excellent for decoration. Figural wood-carvings made by Transdanubian shepherds in the first half of the 19th century depict smaller collars on the *szür*-mantles²¹⁸ (Fig. 67).

There is a type of Hungarian *szür* called *nyakas szür*, i.e. "necked *szür*," which in many ways is different from the general type and its principal variants (Figs. 62, 74, 75, 77, 78). The front and back were cut in separate pieces, and the shoulders were slightly shaped. The front pieces were not turned back to form panels, but met along the line of the central front opening and were trimmed instead with long, triangular front-panels which were sewn on as separate pieces. At the neck, the fronts and back were cut out on a curved line. A small stand-up collar was attached to this neck opening, from whence the name of the type. Similar stand-up collars are to be found on other Hungarian garments such as jackets made of *szür*-fabric, military uniforms and the characteristic festive garments of the Hungarian nobility. The fashion was extremely popular in Transylvania, but appeared also in the Balkan Peninsula

and the Near East among Turkish and Turkish-influenced garments. It is quite possible that the Turks themselves introduced the fashion to Hungary, probably as early as the 16th century, but such stand-up collars did not come into style on the *szürs* until the 1860s–1880s.²¹⁹ About the time of the Hungarian compromise with Austria in 1867, an increased nationalistic feeling developed in Hungary and, as a result, *szür*-mantles became highly fashionable among the upper classes.²²⁰ Such *szürs* were not made by the *szür*-makers however, but by the so-called “Hungarian tailors,”²²¹ who were for the most part unacquainted with the traditional simple *szür*-pattern. They created a new *szür* type with stand-up collar and shaped shoulders analogous to other garments made by them in a “Hungarian” style. The style and cut of this new creation of the “Hungarian tailors” soon made its way to the peasants and herdsman. Existing examples suggest that the type first appeared in Bihar county on the eastern edge of the Great Plain. From there it spread quickly to Debrecen and the Hajdúság Region and on to Transylvania. By the early 20th century, such *szürs* were made in some parts of the Nagykúnság Region, the southern reaches of Upper Hungary and eastern Transdanubia.

Another 19th century *szür*-mantle type, without turned-back front-panels but with a large circular collar, was popular among the coachmen and shepherds of Transdanubia. Before the 1870s, similar coats were to be found in a few places on the Great Plain. The historical background and origin of this type is as yet unknown.²²²

The *szür-kabát*, meaning simply *szür*-coat, made in the town of Pápa, was generally worn by the shepherds in many Transdanubian counties,²²³ parts of the Bánát and Slavonia.²²⁴ As the name implies, these were always worn as coats with the arms through the sleeves, and not over the shoulders. They are historically unrelated to the *szür*-mantles. Influenced by urban overcoats of the 19th century, they were similar to an ordinary overcoat with their frogged central front opening, small turn-down collar and sleeve-construction. They were, however, made of *szür*-fabric and usually had a hood fitted behind the collar. The *guba-szür*, a coat resembling the *szür-kabát*, was worn by craftsmen on the Great Plain.²²⁵

Transdanubian shepherds wore the *köpönyeg-szür*²²⁶ or *gallér-szür*,²²⁷ a large circular cape sewn together from many gores of *szür*-fabric.²²⁸ Unlike a traditional *szür* in almost every respect, it was actually a cheaper copy of the *suba*, a cloak made from many lambskins and often adorned with fine silk embroidery.²²⁹

D. The Decorated or “*Cifraszür*”

The richly adorned *cifraszür*²³⁰ represents a new variation of this archaic garment, which can be traced back no farther than the late 18th to early 19th centuries. The fact that none of the known *szür*-making guilds’ regulations mentions ornamentation of the mantles indicates either that decorated *szürs* were unknown when guild regulations developed, or that decorated *szürs* were formerly never considered as masterworks. That many of the guilds

were vociferously opposed to the richly adorned examples even in the mid-19th century is indicative both of the institutions' unwillingness to change and of the popularity of the mode.

Notwithstanding the lack of evidence, it is reasonably certain that *szür*-mantles had had some elements of ornamentation for hundreds of years prior to the late 18th century, even if they were unrelated to the types which appeared on later examples.²³¹ The remains of certain ancient decorative elements, however, can be found even on the *szürs* of the late 19th to early 20th centuries. Among these are the edgings which appear on the horizontal seams of the coats.

Decorations of this kind is documented from as early as 1627, when in a regulated price list of Gábor Bethlen, Prince of Transylvania, reference is made to a "big mantle made from white *szür*-fabric . . . , which is usually made for old men in the town of Kolozsvár, and which has a collar with broadcloth edging . . ."²³² Originally these edgings were applied as reinforcement against the extra weight incurred when the already heavy material absorbed moisture from rain or snow. The horizontal seams being particularly vulnerable, narrow strips of broadcloth were sewn to them in a similar way to that found on some leather garments. Good examples are the side-pieces of the Transylvanian Saxonian *szürs*. With time, the primary function of these reinforcing strips was forgotten and instead of being sewn into the seams they were sewn over them, at the same time becoming increasingly wider and more decorative. Vertical seams were sometimes finished in a similar manner. Such broadcloth strips were usually red and were often called *csipke*, meaning lace, with reference to their punched, scalloped edging. From the 1870s and 1880s, the edgings were usually sewn on by machine in different undulating patterns.

In addition to such edgings, the roundels appearing along the vertical seams of the *asza**j* and directly above the vertical seam-decoration rising from the hem of the *szür*-mantle, are among other ancient ornaments deriving from technical antecedents: the completion and strengthening of the seam which led in turn to the visual emphasis of the seam area. The roundels are usually made either by crocheting or by a special type of "button-hole-knotting;" on older and more traditional examples of the mantle they are often made of narrow strips of broadcloth or short woollen threads in the form of pompons or tassels. Indeed, in many parts of the country the roundels are actually called *bojt*, meaning tassel. A document from 1628 already refers to the roundels as tassels.²³³

Besides the decorative edgings and roundels, narrow, scalloped or otherwise patterned border-ornaments were applied to some *szür*-mantles, particularly on the very traditional examples from Transdanubia. Such simple ornaments are known on the *szür*-mantle from the early 19th century and on leather garments from the 17th century, but their origins are undoubtedly more ancient.²³⁴

In contrast to the ancient *szür* ornamentation which developed from technical applications, the rich and colourful, somewhat naturalistic ornaments typical

of extant 19th century mantles are of relatively recent origin. They derive from the late Baroque floral motifs of the 18th century, and in some cases from the Biedermeier flower-bouquets of the early 19th century.²³⁵ During the 18th century these patterns appeared as ornaments on leather garments such as the long *suba* and the short *ködmön*. By the 1820s a highly developed leather-garment embroidery is already found in pattern-books.²³⁶ The *szür* decoration is so similar to that used by the leather garment makers that there is little doubt that the latter were the most influential sources of decoration for the former.

As was the case in regard to decorated folk costumes in general, *cifraszürs* were rare before the last decades of the 18th century. At that time sumptuary laws were promulgated by town and country, and measures were taken against those peasants who wore fancy garments, including of course the *cifraszür*. That such action was considered necessary indicates that it was then that such ornamented clothing came within the reach of the lower classes. For the first time they attained an economic level permitting them to afford this type of garment. The rich and colourful mode which had penetrated to the servile classes conflicted with the severity and the conservative nature of the long established feudal system, but the regulations were ineffective against the increasing wealth and freedom of the peasantry. Slowly but surely the decorated costume spread throughout the country and by the beginning of the 19th century it was in quite general use.

It is apparent from the various sources available that the mode of the decorated *szür* probably began in Veszprém, the famous *szür*-making centre of Transdanubia.²³⁷ The first representation of the *cifraszür* occurs in an etching by József Bikessy dated 1816, depicting a cattleman wearing the decorated garment over his shoulders with sleeves hanging freely.²³⁸ In this representation, decoration appears on the corners of the collar, the upper part of the front panels, and the *aszaj*. A lithograph from 1836 of the popular Transdanubian highwayman, Ferenc Milfajt, shows another good example of the *cifraszür*,²³⁹ although here the embroidered floral motifs seem to be adaptations of leather applied work characteristic of fur garments rather than of forms otherwise considered typical of *szür* decoration. Honey-cake moulds from the late 1830s carved of walnut wood and depicting two illustrious highwaymen, the above mentioned Ferenc Milfajt and József Sobri, show more precisely what we consider to be the typical Transdanubian *cifraszür*.²⁴⁰ The same type is well illustrated in the carving of mirror cases from the 1840s on.²⁴¹

Richly adorned, good quality garments of this type were not cheap and many who wished them could only with difficulty afford them. Among these were cattlemen, swineherds and shepherds who so coveted the handsome mantle that some turned to theft in order to satisfy their desires. On several occasions, the infamous career of the highwayman began in this manner, and it is not surprising that among the earliest representations of the *cifraszür* the garment often appears worn by highwaymen. At an early stage, town and country administration recognized the seductive power of the *cifraszür* and strove to regulate against it, its makers and its wearers. The minute-books of

the town of Csepreg from 1815 give incitement to robbery as the reason why an official stand was taken against the mode.²⁴² Again, in the county of Zala in 1824, laws were passed against making and wearing of the *cifraszűr*.²⁴³ All such efforts were in vain. After the failure of the Hungarian War of Independence in 1849, the new Austrian administration endeavoured in its turn to control the wearing of the colourful mantles because of the overtones they bore of Hungarian national pride and revolutionary fervour.²⁴⁴ Such attempts met with even less success than those of the local administrations.

In Transdanubia, the *cifraszűr* reached the apex of its development in the mid-19th century; by the 1870s the mode was already on the wane. At the same time the embroidered *szűr* only appeared on the Great Plain in the 1840s and even between 1848 and 1867 trimming was minimal. Not until after 1867, the time of the political entente between Austria and Hungary, did the mode become widespread.²⁴⁵ It was extremely successful on the Plain for the next twenty years, after which, in the 1890s, its popularity began to decline.

In Transylvania, on the other hand, the *cifraszűr* was not known before the 1890s and as a result of its novelty became modish when it was slowly vanishing elsewhere in Hungary. Because it remained in fashion there throughout the first quarter of the 20th century, many *szűr*-makers from the Great Plain followed the trade to Transylvania, and the last masters of an otherwise disappearing craft continued to produce their mantles for this new but short-lived market. A situation similar to the Transylvanian phenomenon appeared concurrently in southern Hungary among several southern Slav groups who began wearing the *cifraszűr* in the late 19th century and continued to do so after it was no longer favoured by the Hungarians of the same region. In contrast, we may note that the farther north one went from the Great Plain in Hungary, the plainer was the *szűr*. Perhaps for economic reasons the mode of the expensive *cifraszűr* never reached that part of Upper Hungary populated almost exclusively by Slovaks. Instead, the *szűr* was worn there until the early 20th century with no other decoration than the ancient edgings, applied, as we have seen, for technical reasons.

It was the social and economic consequences of the First World War which brought an end not only to the *cifraszűr* but to the *szűr* in general. With the outbreak of the War, *szűr*-fabric made from the wool of the Hungarian *purzsa* sheep could no longer be obtained easily.²⁴⁶ Even more conclusive was the division of Hungary in 1918-20, and the resultant passing of Transylvania to Romania. The *szűr*-fabric which had previously been produced by the Transylvanian Saxons for the entire Great Plain could now be procured only with the greatest difficulty, and its import was possible only on the payment of very high duties. As a result of the economic squeeze and general decline in interest, the Transdanubian industry ceased producing the material. The effects, moreover, of 20th century technology brought irreversible changes to the way of life of the Hungarian peasantry. With better means of transportation, peasants, particularly herdsmen, no longer needed to spend as much time out of doors, and as a result, the demand for the heavy *szűr*-mantles as protection against bad weather decreased. Improved means of communication also brought an end to the peasants' isolation. Their life style approached

more and more that of the townspeople. In their own way they took on the petit-bourgeois customs of the town-dweller, much as the peasants of western Europe had done centuries earlier. With the new way of life, regional costumes became increasingly neglected and died out quickly. Wishing above all to dispense with the servile connotations of their past, the peasants were often loath to wear their *szűrs* and other characteristic traditional costumes, for these differentiated them from what they considered to be the more successful townspeople with whom they had increasingly more contact.

The decoration of the 19th and early 20th century *cifraszűr* usually consisted of satin-stitch embroidery²⁴⁷ worked in multicoloured wools.²⁴⁸ The woollen thread used for *szűr* embroidery prior to 1880 tended to be coarse and was referred to by the masters as *haraszt* or *északi* (northern) thread. After 1880, the finer Berlin wool came into general use. Silk was rarely used and then only on the finer ground material woven from the wool of the merino sheep.²⁴⁹ Some of the *szűrs* from the Great Plain had beading among the embroidered ornaments.²⁵⁰

The embroidery was done by the masters themselves, and only very seldom by women helpers. This part of the work was referred to neither as embroidery nor as sewing, but as *virágozás*, meaning “flowering.”²⁵¹ To carry out the work, a coarse needle was used, and a ring-thimble was worn on the middle finger. Because of its rough surface the *szűr*-fabric was marked with difficulty. Details for the motifs were never drawn onto the ground material, only the main guide lines. To apply these general lines, the *szűr*-maker in more recent times used a carpenter’s pencil, while formerly he worked with charcoal made from hazel branches.²⁵² The main floral elements were cut out from cardboard. This was used as a template around which the *szűr*-maker drew freely.²⁵³ Most favoured of the flowers were roses, rose-buds, carnations and tulips; but forget-me-nots, pansies, lilies-of-the-valley and berries also appeared. To enrich these floral designs, rosemary, rose, apple, oak and clover leaves were generously applied. The flowering ornaments were often depicted growing out of a pot or basket, and sometimes from a heart-shaped form which was itself derived from a stylized pot or basket. Appearing frequently among the flowers was the favoured Hungarian coat-of-arms, called by the *szűr*-makers “crown.” From all these relatively simple elements, the *szűr*-makers created a unique type of embroidery with countless variations and numerous basic motifs. The *cifraszűr*’s major variants will be emphasized in the following regional analysis.

1. Transdanubia²⁵⁴

The Transdanubian *cifraszűrs* do not form a single homogeneous group, but are represented by several major and numerous minor variants. The only forms of decoration common to nearly every *szűr* from that region are the relatively wide, coloured edgings to be found around the collar, on the *aszaj* and the upper portion of the front panels, and those narrower patterned borders which reflect ancient and oriental character. The edgings of the *szűr* worn by cattlemen, swineherds and the lower nobility were made of red broadcloth, while those of shepherds were mostly black, and of peasants and smaller town dwellers, green. Blue trimmed *szűrs* were worn by those who

worked on large domains. Such colour differences were of particular importance as they were an indication of social status and could not be interchanged. This is emphasized by the Hungarian proverb: "One man should not wear another man's *szür*."²⁵⁵ In western Transdanubia,²⁵⁶ a very ancient type of *szür* survived, worn predominantly by herdsman. These fall into two distinct types, the so-called Bakony²⁵⁷ or Veszprém²⁵⁸ swineherd's *szür* and the Somogy²⁵⁹ swineherd's *szür*.

The decoration of the *Bakony swineherd's szür* is composed primarily of coloured edgings, and applied ornaments (Fig. 59). Embroidery on these *szürs* was clearly of secondary importance, usually placed only on the applied trimmings. Even though threads of many colours were used in this embroidery, the decoration appears predominantly red because of the widespread use of that colour for the broad edgings and the applied work. All edges were covered with borders of vermilion red broadcloth and a characteristic "H"-shaped piece of broadcloth is always sewn over the horizontal seam between the *pálha* and the *aszaj*. As a general rule, these edgings are outlined with black and are always sewn on by hand. In addition, applied ornaments of stylized tulips, roses and rosemary leaves occur as well as borders of semi-circles referred to as "horseshoes." Most of the Bakony *szür* decoration is concentrated on the collar and the sides, but less elaborate ornamentation also occurs on the sleeves and the front panels. What distinguishes the Bakony decoration from that of all other Hungarian *cifraszürs* is the appearance of birds and animal figures. Depictions of an entire herd of cattle or flock of sheep together with herdsman is sometimes applied or embroidered on the large collars.²⁶⁰

The *Somogy swineherd's szür* is in many ways similar to the Bakony *szür*, with the exception that only the edgings and borders are of applied red broadcloth, the rest of the decoration invariably being embroidered (Fig. 58). Unlike the Bakony *szür*, the red used for the Somogy *szür* edgings is scarlet rather than vermilion. The embroidery, composed of flowering wreaths and flower-bouquets, shows the strong and close influence of late Baroque and Biedermeier motifs. This embroidery occurs not on the *szür*-fabric itself, but on the wide, red broadcloth edgings. Because of the red background, reds are seldom used for flowers. Instead, blues and yellows, otherwise rare on Hungarian *szürs*, are quite common here.

With the defeat of the 1848-49 Hungarian War of Independence, the *cifraszür* was worn in defiance of authority as an expression of Hungarian nationalism. As a result, the police in Transdanubia often forcibly removed the wide applied edgings of the Bakony and Somogy *cifraszürs*, leaving only the red outline of the trimming. Deprived in this manner of its decoration, the striped *szür* provided the *szür*-makers with a new source of inspiration; they began to make mantles decorated only with narrow, red outlines²⁶¹ (Fig. 60).

Since the *szürs* from eastern Transdanubia were very similar to those worn on the Great Hungarian Plain, little need be said about them here. We should nevertheless note that some *szürs* from the region bear the applied, patterned borders common to the western regions of Transdanubia, rather than the plain borders typical of the Great Plain.

2. Great Hungarian Plain

a. Debrecen and the Hajdúság Region²⁶²

Lying east of the River Tisza, Debrecen, the major town of the Hajdúság Region, had been a centre for the manufacture of *szűr*-fabric from medieval times, and it was there that one of the first *szűr*-maker's guilds arose in Hungary. It is not surprising that the town also became a centre for the manufacture of *cifraszűrs*. The first written document in which a Debrecen *szűr* edged with coloured broadcloth is mentioned dates from 1795,²⁶³ but the embroidered *cifraszűr* was not popular there until the early 1840s when the mode reached the town from Transdanubia. Thereafter, *cifraszűrs* were made in Debrecen, reaching their zenith in the 1860s and 1870s.

The typical early Debrecen *szűr* was decorated with coloured broadcloth edgings on the obverse of the front panels, around the collar and the cuffs, along the horizontal side-seam and the horizontal seam running around the lower edge of the garment, and on both sides of the back vent. These often narrow edgings were retained on the embroidered *cifraszűr*. Embroidered decoration occurs next to these edgings, particularly on the *aszaj* or *double aszaj*, which was solidly embroidered with rich floral motifs usually extending to the *pálha* and the *oldal*. It was not unusual for *szűrs* from the late 19th century to have almost solidly embroidered sides. In addition to the sides, the upper part of the front panels and the obverse upper corners of the collar were always embroidered. In a few cases the top of the collar was enhanced by a continuous embroidered garland. Generally there was an emphasized ornament above the vent (Figs. 56, 69, 70).

The predominant motifs were roses and rosemary leaves, while carnations, tulips, forget-me-nots, berries and oak-leaves were common. The decorative composition tended to be poor as the drawing was but roughly sketched. More complicated patterns such as flower-bouquets or potted flowers were rare, and the colour scheme was often unimaginative and dull. Debrecen was the only *szűr*-making centre in the whole of Hungary where, from the late 19th century, semi-skilled women rather than the over-worked *szűr*-makers embroidered the garments. The women were badly paid, and their workmanship was usually of a very inferior quality.

After the late 1870s, elaborate applied decoration replaced embroidery on many of the *szűrs* made at Debrecen. Since this style came from nearby Bihar county, the motifs, the placing of the ornaments and the actual technique itself were reminiscent of the late Bihar *szűrs*.

While the white *szűr* with coloured embroidery was the common type in Debrecen, inhabitants from many of the surrounding Hajdú towns preferred black *szűrs* with mainly brown and beige ornaments. They differed from the Debrecen *szűr* in that only the *aszaj* was embroidered. The collar and the upper part of the front panels tended to be decorated with applied flowers.²⁶⁴

b. Bihar County and Transylvania²⁶⁵

Another important *cifraszűr* centre was Bihar county, situated on the eastern

edge of the Great Plain. Here, in the workshops of Nagyvárád and Nagyszalonta,²⁶⁶ a unique and characteristic ornamental style developed.

Like *szürs* from practically every other part of the country, those from Bihar county are always to be found with the usual applied edgings. These edgings were formerly narrow, but became quite wide (5–7 cm) during the last quarter of the 19th century. Embroidered decoration appears in the areas emphasized by them, that is to say on the front panels, the collar, the *aszaj* and above the cuffs and the back vent. Additional ornamentation sometimes occurs in regular intervals above the bottom edging. The decoration generally consists of large elements worked with meticulously detailed and fine embroidery representing floral motifs only. The collar is always filled with bouquets or potted flowers radiating from the corners (Fig. 71); similar individual motifs often occur above the cuffs and back-vent. The carnation, rarely found elsewhere in *cifraszür* embroidery, is the most predominant flower. Roses are also common, while the space between the flowers and curving stems is filled with narrow rosemary leaves. This type of embroidered *szür* decoration appeared at Nagyvárád possibly around the mid-19th century and reached its zenith in the 1870s. From that time on, nothing important was added to this developed ornamentation and the style slowly started to decline. The once quite naturalistic motifs became ever more stylized, not only because the *szür*-makers copied each other's work instead of the original patterns, but probably also because Hungarian folk art has always tended to favour conventionalized motifs. Flowers formerly worked in many shades of red were in the later period executed in a single colour. Similarly, leaves once green were later often worked in black, with the result that by the end of the century the embroidery had taken on a sombre character. At the same time, more and more of the *szürs* were given over to the embroiderer's needle.

Another variant on the Bihar *szür* ornamentation was the style of complicated cut out and applied work developed at Nagyvárád in the last quarter of the 19th century. This type of decoration was characteristically sewn on by machine, and indeed the appearance of the sewing machine²⁶⁷ made it possible to apply formerly embroidered motifs in a much less time-consuming but equally decorative manner. Because it was both attractive and required much less labour, which in turn rendered it considerably less expensive than the embroidered examples, this was practically the only type of *cifraszür* produced in Bihar county from the 1890s on. The applied decoration was originally made of thin, coloured broadcloth, but this was replaced by thin, coloured felt at the turn of the century (Figs. 74–79). The elaborate floral patterns were made with the help of cardboard templates. They were cut out from felt or broadcloth along the main lines of each pattern and sewn onto the material with the sewing machine. When everything was sewn down, the *szür*-maker cut out the fine details with a small pair of scissors. Sometimes several colours were used for the work and the different superimposed colours were revealed by the cutting.

In Transylvania, *cifraszürs* with Bihar-type applied decoration first appeared only in the late 1880s. In 1890 the Nagyvárád *szür*-makers were selling their

goods in the Kalotaszeg District (Figs. 74–79). The mode was so popular that shortly afterwards a few *szür*-makers from Bihar county were employed in some Transylvanian towns in the workshops of the so-called “Hungarian tailors.”²⁶⁸ The garments produced by them were naturally of the Bihar type. Between 1890 and 1900 the mode of the *cifraszür* penetrated further east in Transylvania, and in the early 20th century reached the eastern Transylvanian region known as the Land of the Secklers.²⁶⁹ A further stage in the general eastward progression of the *cifraszür* occurred when the garment went out of fashion on the Great Plain, leaving the *szür*-makers of Bihar county devoid of a market. As a result, many of them moved to Transylvania early in the present century, where they worked as the last masters of their trade.²⁷⁰

c. The Nagykúnság Region²⁷¹

The third characteristic *cifraszür* centre on the Great Plain was the Nagykúnság (Great Land of the Cumanians), a region lying east of the River Tisza and north of the River Körös. The mode for the ornate style reached here from Debrecen. While it is known that *cifraszürs* were already being made in the town of Karcag in 1844, the decorated garment did not flourish until the 1860s, after which it remained in fashion until the turn of the century. *Szürs* with coloured edgings, on the other hand, had been made in the region from at least the first quarter of the 19th century; in 1825 a *szür*-maker was punished for selling such fancy edged *szürs* at a fair held at Kiskunfélegyháza. Even as late as 1853, regulations at many fairs restricted the sale of the *szürs* to those with simple edgings, extra trimmings being forbidden. Embroidered and otherwise fancy *szürs* could, according to guild regulations, be made only to order, to insure that the purchaser could afford the garment and had had time to consider the cost.

The *szürs* of the Nagykúnság had several decorative variants. Always subordinate to the embroidery, the edgings were generally similar to most of the Hungarian *cifraszürs*, but these were usually made of black broadcloth. The *aszaj* was always embroidered, usually in the form of two flowered bands between the plain broadcloth edgings. The collar too was almost invariably embroidered; in some areas the decoration is known to have consisted of individual flower sprays in the lower corners, while elsewhere the sides and bottom are surrounded by a flowering garland (Figs. 55, 73). *Szürs* with richly decorated collars tended to have an elaborate single or double embroidered flowering garland around their lower edge, while on many others two or three scalloped edged borders of coloured broadcloth or felt decorated this part of the coat. The front panels were always decorated, ornament being placed sometimes only on the shoulders, sometimes as far down as the breast, while in other cases an embroidered garland covered the length of the panels. In a few towns, the front panels were trimmed with red broadcloth and then embroidered. Many *szürs* had a separate embroidered cuff on the sleeves.

The most favoured motifs on the Nagykún *szürs* were roses and rose-buds, followed by tulips (themselves derived from highly stylized roses) and carnations. The spaces among the flowers were always filled with rosemary leaves.

Although the *szür*-makers of the Nagkúnság learned the technique of embroidered *szür* decoration from Debrecen, and their motifs in general are similar to those found on *szürs* elsewhere in Hungary, they nevertheless created an individual style of their own, very different from what was typical of other Hungarian *szür*-making centres. Their contribution to the art of the *cifraszür* lay in the combination of colours. The well composed yet relatively simple and limited variety of motifs was enhanced by carefully chosen colour schemes. Their *szürs* became brilliantly alive and stand out as the most beautiful examples of the art of the *cifraszür*; only the *Palóc* mantles from the northern regions of the country can be compared to them for beauty of decorative design and colour scheme. Such artistic sensitivity for colour can probably be explained by the fact that the region was renowned from the 18th century for its embroidery worked on linen in many shades of coloured wool. This embroidery is closely allied to Baroque wool embroidery of the period and its outstanding quality is unmatched elsewhere in Hungary.²⁷²

In contrast to the richly coloured mantles of this region were the black-embroidered *szürs* occurring particularly in neighbouring Békés and Csongrád counties.

3. Upper Hungary²⁷³

Coming from the Great Hungarian Plain, the mode of the *cifraszür* established itself in Upper Hungary in the 1860s. Its popularity was relative, however, for the further north it penetrated, the less it was decorated. In southern Upper Hungary, the *cifraszür* was common to all folk groups. Along the River Ipoly it seems to have been popular only among herdsmen, for the peasant mantle — with a few exceptions — remained undecorated. We have already noted that the *szür* worn by the Slovaks, inhabitants of the northern counties of Upper Hungary, was never decorated.²⁷⁴

The motifs of the Upper Hungarian *cifraszürs* are varied, for there were a number of small *szür*-making centres each having its individual decorative style. The diversity can be attributed to the lack of any single influential centre, and to the fact that the *cifraszür* mode reached this region from several different *szür*-making centres of the Great Plain and in a lesser extent from Transdanubia. Only the main types will be discussed here.²⁷⁵

In and around the town of Rimaszombat, the profusely edged *szürs* were embroidered on the *aszaj* and corners of the collar. The flowers were usually worked in red, the leaves in two shades of green. The *cifraszürs* of Gömör county were in many ways similar to those of the Nagykúnság whence the major influence came. These garments were embroidered with a garland along the hem and front panels and around the collar.

The *Palóc* herdsmen from along the River Ipoly preferred a concentration of decorative motifs on the collars. The *aszajs* were enhanced by a narrow embroidered band between the edgings. Every village applied different coloured edgings to its *szürs*. The custom was so strictly followed that a native would have had little trouble recognizing whence the wearer of such a gar-

ment came.²⁷⁶ Here, in the late 19th century, applied motifs sewn on by machine became common. The *Palócs* on the northern slopes of the Cserhát, Mátra and Bükk mountains had their *szürs* embroidered on the upper part of the front panels, the *aszaj* and the corners of the collar. If the sleeves were closed, as they often were, the circular piece of material sewn in as a bottom was also embroidered. The ornamental motifs of these *szürs* are usually large, undoubtedly as a result of the *szür*-fabric being coarser here than elsewhere in the country. In some examples, a flowering garland runs around the bottom of the coat as in the Nagykúnság region. The narrow black edgings which emphasize the seams of the garment are also similar to *szürs* from the Nagykúnság.

In some parts of Upper Hungary, Debrecen types of *szür* were worn. Around Hatvan and Tura, black *szürs* with blue and claret-coloured decoration were the style. In Vác they were generally white but sometimes black; the flowering garland around the bottom of the garments resulted from the influence of the Nagykúnság (Figs. 80–83). In the 1870s, a characteristic *szür*-type developed in the towns of Eger and Diósgyőr, the decoration of which differed from anything found elsewhere in Hungary: they were entirely covered with rich and colourful embroidery. Needless to say, the style was not widespread, for such *szürs* were extremely expensive.

The most diversified types of *szür*-decoration to be found in Upper Hungary were worn in Borsod county where both style and placement of decorative elements differed not only from one village to another, but also from one decade to the next during the period c. 1870 to 1910. The most notable *szür*-mantles from this region were worn by the *Matyó* Hungarians, a group renowned for their colourful costume.²⁷⁷ While it is documented that in the 1850s the *cifraszür* was still unknown to the inhabitants of Mezökövesd, the most important *Matyó* town, it was established there by the 1860s. Arriving via the Upper Hungarian *Palócs* and the Nagykúnság Region, the *Matyó szür* strongly reflected the mode of both areas (Figs. 72–73). It was as a result of their influence that narrow, black bands rather than coloured edgings were typical of *Matyó* mantles. In the 1870s and 1880s their *szürs* were worked with many brilliant colours. The number of colours decreased as the garment's popularity declined. During the 1880s *szürs* embroidered entirely in red were fashionable, while shortly afterwards all-green ornaments prevailed. Contemporary with this latter development, but particularly after 1900, the black embroidered *szür* became general (Fig. 57). At the fairs of the *Matyó* towns,²⁷⁸ both local *szür*-makers, who could not produce enough to meet the incessant demand, and others from a wide variety of regions came together to sell the products of their trade. This combination of regional types resulted in a very mixed style. With the exception perhaps of entirely red or green *szürs*, no *cifraszür* type can be considered characteristically *Matyó*. Regardless of the numerous regional influences, one may note that the style typical of the Debrecen and Hajdúság area did not reach Borsod county until the early 20th century (Fig. 68).

Despite many regional variations of the Upper Hungarian *cifraszür*, the greatest

influence came from the Nagykúnság. Motifs such as roses, rose-buds, tulips, carnations, rosemary and apple (rose) leaves common here, are typical also on the *szürs* from the Nagykúnság. The northern *Palóc szürs* even have a similar colour scheme. With the waning popularity of the garment the formerly varied colour scheme of the *cifraszürs* from the southern regions of Upper Hungary became monotonous, while examples from further north died out in full splendour.

4. *Cifraszürs* of the Transylvanian Saxonians²⁷⁹

Although *szür*-mantles were worn throughout Transylvania in the Middle Ages, their popularity began to wane in the late 17th century. By the end of the 18th century the mode had died out completely among the Hungarian population and returned to favour in the form of the Bihar-type *cifraszür* only in the late 19th century. The Saxonians, on the other hand, who had worn this type of mantle from medieval times, developed a *cifraszür* style of their own in the area around the town of Nagyszeben (south-central Transylvania) from at least the mid-19th century. Their *cifraszür* was never embroidered, but bore applied decoration in the form of rather simple floral elements cut out from coloured broadcloth and sewn on by hand. Such ornamentation was placed on the upper part of the front panels, and on the lower corners and occasionally the centre of the collar.²⁸⁰ The sleeves, sides and the area around the hem remained undecorated. The horizontal seam of the *aszaj* and the conjunction of the horizontal and vertical seams at the lower edge bore narrow, piped red bands, suggesting ancient constructive elements (Fig. 61).

Conclusions

Analysing the origins and survival of a mantle known from relatively recent ethnographic material represents a new approach to the study of costume-history. Such garments have heretofore been studied almost exclusively from a regional point of view with concentration on the decorated variants. Research has all too often been based solely on decorative elements, with a complete disregard for the historical and geographical perspectives. Similarly, garments known from antiquity have generally been examined in the light of their own period, seldom as prototypes for later descendants. In those rare cases where comparisons have been made between older and newer material, possible relations appear to have been discovered by chance through purely formalistic associations.

The basic premise of this study has been to emphasize the historical background of an archaic mantle, the Hungarian *szűr*. Through artistic representations, written documents, historical and ethnographic material, and detailed research on the construction of the coat itself, it has been possible to trace its history through a clear chronological and geographical transmission for over 2500 years. Its predecessor, the *kandys*, first appeared in antiquity worn by the Medes in the 6th century B.C. Thereafter, the mantle belonged to the outfit of many different peoples living in Central and West Asia and all over the steppes.

While the garment was generally worn with a hood, the immediate prototype of the *szűr* with a hood sewn to it, or with a large rectangular back-collar transformable into a hood, very likely evolved somewhere north of the Black Sea on the European steppes in the middle of the first millennium A.D. It was almost certainly in this area that the Hungarians adopted the garment, and from where, in the late 9th century, they introduced it to the Carpathian Basin. The *szűr* remained popular there among herdsmen and peasants until the early 20th century.

Although still unpublished documents and more detailed publications on individual garments from the collections of Hungarian museums may yet divulge new information about the *szűr*, I have attempted in this study to give a comprehensive picture of its historical and regional aspects. The discussion of related materials, both historical and ethnographic, is less complete. While the artistic representations and literary references from Achaemenid Persia and her neighbouring territories are quite well worked out and the conclusions drawn from them apparently sound, a good deal of work still remains to be done with the later depictions, in particular with the frescoes of Central Asia and tomb figurines from China. There can be little doubt that additional representations will come to light, which will serve both to fill in lacunae and confirm the theories presented in these pages. From the ethnographic side, the material of Central and West Asia and the steppes must be researched in greater detail in order that their relationships may be evaluated. Also deserving of further attention are the many related garments from the Balkans, which can be properly interpreted only from within the boundaries of the countries concerned. A great deal more closely associated material may be expected to appear from the lands of the European steppes. Linguists working with the etymology of all names referring to such mantles might also contribute important discoveries in this field. It has been the object of this monograph to

bring together in a broader historical perspective those mantles which relate to the Hungarian *szűr* and to outline the possible influences which played some role in their descent and spread. There can be no doubt that the *szűr* stems from one of the most traditional and basic garments of Eurasia.

A. Szürs in The Royal Ontario Museum

1. *Cífraszür* formerly worn by György Gere at Kalotaszentkirály (Sincraiu) in the Kalotaszeg Region, Transylvania; made either in the *szür*-making workshops of Nagyvárád or Nagyszalonta, Bihar county; probably sold at a fair in Bánffyhunyard, centre of the Kalotaszeg Region (Figs. 62, 77–79).

Gift of the Hungarian Helikon Society, Toronto

Accession number: 970.227.9

Date: c. 1900

Measurements:

L.: 135 cm

L. of sleeves: 50 cm

Collar: 55 x 54 cm

W. of sides: 30 cm

Loom-width of *szür* fabric: 60 cm

Ground material: heavy, white, fulled woollen 2/2 twill, made by the Transylvanian Saxonian *szür*-weavers and fullers.

Cut: so-called “necked” *szür*, made from 16 pieces.

Sewing: sewn by hand with half bleached hemp thread.

Fastening: across the breast with leather straps and an iron buckle. Long straps of braided black woollen cord finished with knotted squares and fringes in the centre and at both ends are attached to the shoulders. This braided decoration called *általvető* was worn at the back, thrown over the shoulders. Formerly, such braided straps were sewn to each of the central front openings of the *szür*-mantles at the breast and served as fastening instead of leather straps. Over the years, the leather straps with buckle became more and more popular and replaced the braided straps, the latter often remaining as decoration.

Lining: ²⁸¹ the upper part of the fronts and the back is lined with dark-grey woollen cloth. Small semi-circular inner pockets are stitched into this lining at both sides of the opening; the left side has in addition a large, square-shaped inner pocket.

Decoration: richly decorated with wide bands of black broadcloth; black rick-rack bands; knotted black roundels of black wool; and elaborate applied floral ornaments cut out from fine, thin, black felt and sewn on by machine (Fig. 79).

Note: typical variation of the Bihar *cífraszür* with applied decoration. Similar *szür* in ROM collection: 972.248.1 (Figs. 74–76).

2. *Cífraszür* formerly worn by János Csüdöm at Magyargyerőmonostor (Manastireni) in the Kalotaszeg Region, Transylvania; made either in the *szür*-making workshops of Nagyvárád or Nagyszalonta, Bihar county (Figs. 74–76).

Gift of the Hungarian Helikon Society, Toronto

Accession number: 972.248.1

Date: c. 1890

Measurements:

L.: 135 cm

L. of sleeves: 45.5 cm

Collar: 59 x 58 cm

W. of sides: 36 cm

Loom-width of *szür*-fabric: 60 cm

Ground material: heavy, white fulled woollen 2/2 twill, made by the Transylvanian Saxonian *szür*-weavers and fullers.

Cut: so-called “necked” *szür*, made from 20 pieces.

Sewing: sewn by hand with hemp thread.

Fastening: across the breast with decoratively punched leather straps and a copper buckle. Long straps of braided black woollen cord finished with knotted square and fringes in the centre (called *általvető*) are attached to both sides of the leather straps and stitched to the left shoulder. It was worn at the back thrown over the shoulders.

Lining: the fronts and the upper part of sides and back are lined with heavy dark blue broadcloth. Left side square and right side with small semi-circular inner-pockets.

Decoration: richly decorated with wide bands of black broadcloth, black rick-rack bands, knotted

black roundels of black wool and elaborate applied floral ornaments cut out from black broadcloth and sewn on by machine. (Fig. 79)

Note: typical variation of the Bihar *cifraszűr* with applied decoration. Similar *szűr* in ROM Collection: acc. no. 970.227.9 (Figs. 74–76). Inside with handwritten marks: CS. J. (initials of owner) and 1½ X and some unreadable characters (referring to the size of the coat and the maker. For similar marks see Györfy, 1930, p. 65, fig. 58 and p. 151, fig. 131).

3. Child's *cifraszűr*, made in the town of Vác²⁸² (Figs. 80–83).

Gift of the Toronto Hungarian House

Accession number: 971.406.1

Date: 1920s

Measurements:

L.: 63 cm

L. of sleeve: 27 cm

Collar: 29 x 31 cm

W. of side: 22.5 cm

W. of central back panel: 30.5 cm

Ground material: factory woven black woollen broadcloth, 2/2 twill

Cut: Despite the factory made ground material and the very small size, the cut of the garment represents the simplest and oldest type of *szűr*, with sides formed from two pieces (*pálha* and *asza*) and with shoulder seams; made from ten pieces.

Sewing: machine sewn with black cotton thread.

Fastening: crocheted strap of claret coloured wool, and button and button-hole across the breast.

Lining: fronts and back lined with grey rayon broken twill.

Decoration: richly adorned with scalloped bands of green and claret coloured broadcloth; crocheted roundels of claret coloured wool; and embroidery of multicoloured Berlin wool (orange, magenta, green, blue, pale yellow, white) worked mainly in satin stitches. Embroidery worked over fine white cotton tabby at the back (Figs. 82–83).

Note: typical of those embroidered *szűrs* made in Vác.²⁸³ The decoration is generally related to the *Palóc* and *Nagykún* ornaments.

B. Szűr-making Centres in Hungary²⁸⁴ (Fig. 54)

Transdanubia

Bőhönye (Somogy county)

Buda (now Budapest, Pest county), 1489

Csököly (Somogy county)

Csurgó (Somogy county)

Devecser (Veszprém county)

Dombóvár (Tolna county), 1774

Görgeteg (Somogy county)

Győr (Győr-Sopron county), 1746

Kadarkút (Somogy county)

Kaposvár (Somogy county)

Karád (Somogy county), 1813 (szűr-makers were together with the tailors and fur-makers in a guild)

Kisbér (Komárom county)

Kisdorogtevel (now two villages: Tevel and Kisdorog, Tolna county), 1833

Komárom (Komárom county), 1687 (before this date the szűr-makers were in the guild of the tailors)

Köpcsény (Moson county, now Kittsee, Austria), 1770

Marcali (Somogy county)

Mihályi (Győr-Sopron county), 1827

Mosonmagyaróvár (Győr-Sopron county), 1818

Nagyatád (Somogy county)

Nagybajom (Somogy county)

Nagyberki (Somogy county)

Nagykanizsa (Zala county)

Ozora (Tolna county), 1771

Pápa (Veszprém county), 1767

Pusztakovácsi (Somogy county)

Rajka (Győr-Sopron county), 1677

Rinyahosszúfalu (now does not exist, Somogy county)

Sárvár (Vas county)

Siklós (Baranya county), 1716

Simontornya (Tolna county), 1777

Székesfehérvár (Fejér county)

Szekszárd (Tolna county), 1795

Szigetvár (Baranya county), before 1816

Toponár (Somogy county), 1840 (in the same guild with the tailors)

Váralota (Veszprém county)

Veszprém (Veszprém county), first mentioned in 1766, but existed long before that date

Vörösmart (Baranya county, now Zmajevác, Yugoslavia), 1833

Slovenia

Dálja (Verőce county, now Yugoslavia), 1840

Daruvár (Pozsega county, now Yugoslavia), 1833

Diakóvár (Verőce county, now Djakovo, Yugoslavia), 1838

Sid (Szerém county, now Yugoslavia), 1818

Valpó (Verőce county, now Valpovo, Yugoslavia), 1780

Vukovár (Szerém county, now Yugoslavia), 1832

Croatia

Alsóköörös (Belovár-Körös county, now Krizevci, Yugoslavia), 1764

Belovár (Belovár-Körös county, now Bjelovar, Yugoslavia)

Jaska (Zágráb county, now Yugoslavia), 1814

Kapronca (Belovár-Körös county, now Koprivnica, Yugoslavia), 1819

Krapina (Varasd county, now Yugoslavia), 1837

Szlatina (Verőce county, now Slatina, Yugoslavia)

Varasd (Varasd county, now Varazdin, Yugoslavia), 1771

Verőce (Verőce county, now Virovitica, Yugoslavia)

Great Hungarian Plain

Bihar county

Berettyóújfalu

Derecske

Diószeg (now Diosig, Romania)

Nagyléta

Nagyszalonta (now Salonta, Romania)

Nagyvárad (now Oradea, Romania), before 1614

Sarkad

Zsáka

Debrecen and the Hajdúság Region

Büdszentmihály (Szabolcs-Szatmár county)

Debrecen (Hajdú-Bihar county), 1492

Érmihályfalva (Szatmár county, now Valealui-Mihai, Romania)

Hajdúböszörmény (Hajdú-Bihar county)

Hajdúnánás (Hajdú-Bihar county)

Hajdúszoboszó (Hajdú-Bihar county)

Nyíregyháza (Szabolcs-Szatmár county)

Polgár (Hajdú-Bihar county)

Püspökladány (Hajdú-Bihar county)

Kiskúnság, Nagyúnság and Southern Tiszántúl Regions

Apátfalva (Csongrád county), 1815

Arad (Arad county, now Arad, Romania), 1817–1823

Baja (Bács-Kiskun county), 1765

Békéscsaba (Békés county), 1830

Cegléd (Pest county)

Földeák (Csongrád county), 1815

Gyula (Békés county), 1543

Hódmezővásárhely (Csongrád county), 1823

Kalocsa (Bács-Kiskun county), 1766

Karcag (Szolnok county), 1823

Kecskemét (Bács-Kiskun county), 1825 (previously in the same guild with the tailors)

Kiskunfélegyháza (Bács-Kiskun county)

Kiskunhalas (Bács-Kiskun county)

Kisújszállás (Szolnok county), before 1840

Kunhegyes (Szolnok county), 1816

Kunmadaras (Szolnok county)

Makó (Csongrád county), 1815

Mezőberény (Békés county)

Mezőtúr (Szolnok county)

Nagykőrös (Pest county)

Nagylak (Csanád county, now Romania), 1815

Orosháza (Békés county), 1818

Palota (Csongrád county), 1815

Szabadka (Bács-Bodrog county, now Subotica, Yugoslavia), 1763

Szarvas (Békés county), 1817

Szeged (Csongrád county), 1827

Szentes (Csongrád county)

Szolnok (Szolnok county), 1766 (in the same guild with the tailors and furmakers)

Tiszaöldvár (Szolnok county), before 1780

Tiszaüred (Szolnok county)

Törökszentmiklós (Szolnok county)

Túrkeve (Szolnok county)

Jászság Region (Land of the Jazygians or Jazygia)

Jászapáti (Szolnok county), 1817

Jászárokszállás (Szolnok county), 1817

Jászberény (Szolnok county), 1767

Jáskisér (Szolnok county)

Bánát Region

Hidegkút (Temes county, now Guttenbrunn, Romania), 1846
Lovrin (Torontál county, now Lovrin, Romania), 1839
Magyarpécska (Arad county, now Rovine, Romania), 1818
Módos (Torontál county, now Jása Tomic, Yugoslavia), 1837
Nagybecskerek (Torontál county, now Petrovgrad, Yugoslavia), 1818
Nagykikinda (Torontál county, now Velika Kikinda, Yugoslavia), 1819
Nagyszentmiklós (Torontál county, now Sannicolaul-Mare, Romania), 1821
Óbesenyő (Torontál county, now Besenova-Vecse, Romania), 1840
Párdány (Torontál county, now Yugoslavia), 1837
Perjámos (Torontál county, now Periam, Romania), 1845
Rácpécska (Arad county, now Rovine, Romania), 1818
Temesvár (Temes county, now Timisoara, Romania), 1839
Versce (Temes county, now Vrsac, Yugoslavia), 1817
Vinga (Temes county, now Thereziopolis, Romania), 1835

Bácska Region

Csonoplya (Bács-Bodrog county, now Conoplia, Yugoslavia), 1840
Doroszló (Bács-Bodrog county, now Doroslovo, Yugoslavia), 1832
Feketehegy (Bács-Bodrog county, now Feketic, Yugoslavia), 1826
Kapusztina (Bács-Bodrog county, now Yugoslavia), 1834
Kula (Bács-Bodrog county, now Yugoslavia), 1816
Ófutak & Úfutak (Bács-Bodrog county, now Yugoslavia), 1826
Ópalánka (Bács-Bodrog county, now Stara Palanka, Yugoslavia), 1840
Szivác (Bács-Bodrog county, now Sivac, Yugoslavia), 1827
Újpalánka (Bács-Bodrog county, now Nova Palanka, Yugoslavia), 1827
Zombor (Bács-Bodrog county, now Sombor, Yugoslavia), 1817

Upper Hungary

Abony (Pest county), 1818
Aldebrő (Heves county)
Aszód (Pest county)
Balassagyarmat (Nógrád county)
Bazin (now Czechoslovakia), before 1668
Besztercebánya (Zólyom county, now Banská Bystrica, Czechoslovakia), 1872
Eger (Heves county), 1775
Érsekújvár (Nyitra county, now Nové Zámky, Czechoslovakia), 1697
Gyöngyös (Heves county)
Ipolytarnóc (Nógrád county)
Jolsva (Gömör-Kishont county, now Jolsava, Czechoslovakia), 1838
Kassa (Abaúj county, now Kosice, Czechoslovakia), before 1626
Kerecsend (Heves county)
Losonc (Nógrád county, now Lucenec, Czechoslovakia), before 1835
Mezőcsát (Borsod-Abaúj-Zemplén county)
Mezőkövesd (Borsod-Abaúj-Zemplén county)
Miskolc (Borsod-Abaúj-Zemplén county), 1735 (before this date the *szűr*-makers were in the same guild with the tailors)
Modor (Pozsony county, now Modrá, Czechoslovakia), before 1668 and 1709
Monok (Borsod-Abaúj-Zemplén county)
Nagyszombat (Pozsony county, now Trnava, Czechoslovakia), before 1668 and 1702
Nagytapolcsány (Nyitra county, now Topolcany, Czechoslovakia), 1825
Nyitra (Nyitra county, now Nitra, Czechoslovakia), before 1709
Nyusta (Gömör-Kishont county, now Hnustia, Czechoslovakia), 1825
Pásztó (Nógrád county), 1817
Pest (now Budapest, Pest county)
Poroszló (Heves county)
Pozsony (Pozsony county, now Bratislava, Czechoslovakia), before 1668
Rimaszombat (Gömör county, now Rimavská Sobota, Czechoslovakia), 1820
Szentgyörgy (Pozsony county, now Czechoslovakia), before 1668
Szentistván (Borsod-Abaúj-Zemplén county)

Szered (Pozsony county, now Sered nad Váhom, Czechoslovakia), 1719

Szirák (Nógrád county), 1840

Tard (Borsod-Abaúj-Zemplén county)

Tiszapalkonya (Borsod-Abaúj-Zemplén county)

Tiszolc (Gömör-Kishont county, now Tisovec, Czechoslovakia), 1838

Ungvár (Ung county, now U.S.S.R.), before 1626

Vác (Pest county), 1750

Transylvania

Brassó (Fogaras county, now Brasov, Romania), before 1626

Gyulafehérvár (Alsó-Fejér county, now Alba Iulia, Romania), before 1627

Kolozsvár (Kolozs county, now Cluj, Romania), before 1627

Torda (Torda-Aranyos county, now Turda, Romania), before 1639

Abbreviations for the Notes

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- Bp.**: Budapest
- Dalton**, 1964: O. M. Dalton, *The Treasure of the Oxus with Other Examples of Early Oriental Metal-Work*, London: The Trustees of the British Museum, 1964, (third edition).
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- Györffy**, 1930: István Györffy, *A cífraszür* (The Decorated Szür), in the series *Magyar Népi Hímzések*, I, Budapest, 1930, printed by József Kertész in Karcag.
- H.E.M.**: Hungarian Ethnographical Museum (Magyar Néprajzi Múzeum), Budapest.
- Kresz**, 1957: Mária Kresz, *Ungarische Bauertrachten (1820–1867)*, Budapest: Akadémiai Kiadó, 1957.
- Magyar Nyelv T.-E. Szótára**, I–II.: *A Magyar Nyelv Történeti-Etimológiai Szótára* (An Historical-Etymological Dictionary of the Hungarian Language), Lőránd Benkő ed., Budapest: Akadémiai Kiadó, I, 1967, II, 1970.
- Malonyay**, I, III, IV, V.: Dezső Malonyay, *A magyar nép művészete* (The Art of the Hungarian People), Budapest: Franklin Társulat,
- I: *A kalotaszegi magyar nép művészete* (Hungarian Art in the Kalotaszeg District), 1907
- III: *A balatonvidéki magyar pásztornép művészete* (The Art of the Hungarian Herdsmen around Lake Balaton), 1911
- IV: *A dunántúli magyar nép művészete — Veszprém, Zala, Somogy, Tolna* (Hungarian Art in Transdanubia — Veszprém, Zala, Somogy and Tolna Counties), 1912
- V: *A palócok művészete — Hont, Nógrád, Heves, Gömör, Borsod magyar népe* (The Art of the Palócs — The Hungarians of Hont, Nógrád, Heves, Gömör and Borsod Counties), 1922
- M.Ny.**: *Magyar Nyelv*
- n.d.**: no date
- N.É.**: *Néprajzi Értesítő*
- ROM**: Royal Ontario Museum, Toronto
- Schmidt**, 1953: Erich Friedrich Schmidt, *Persepolis, I: Structures — Reliefs — Inscriptions*, in the series *The University of Chicago Oriental Institute Publications*, LXVIII, Chicago, Illinois, 1953
- Tilke**, 1922: Max Tilke, *Oriental Costumes, Their Designs and Colors*, London: Kegan Paul Trench, Trubner & Co. Ltd., 1922.
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- Tilke**, 1956: Max Tilke, *Costume Patterns and Designs: A Survey of Costume Patterns and Designs of all Periods and Nations from Antiquity to Modern Times*, New York: Frederick A. Praeger, 1956.
- Walser**, 1966: Gerold Walser, *Die Völkerschaften auf den Reliefs von Persepolis*, Historische Studien über den sogenannten Tributzug an der Apadanatreppe, Berlin: Verlag Gebr. Mann, 1966.
1. József Huszka, *Magyar diszitő styl* (Hungarian Decorative Style), Bp.: Deutsch, 1885; J. Huszka, "A debreceni cífraszür" (The *Cífraszür* from Debrecen), *Művészeti Ipar*, I, 1885, pp. 85–95; J. Huszka, "Tárgy etnográfiai östöténeti vonatkozásai" (The Relations of our [Hungarian] Ethnography to Ancient History), *Ethnographia* (Bp.), IX, 1898, pp. 41–62; J. Huszka, *Magyarische Oranmentik*, Bp. 1900.
2. István Györffy, *Nagykún szürhímzések* (Szür-embroidery from the Nagykúnság Region), in the series *Magyar Népművészet*, XI, Bp.: Magyar Nemzeti Múzeum Néprajzi Osztálya, 1925; I. Györffy, "A magyar szür" (The Hungarian Szür), *N.É.* XVIII, 1926, pp. 49–66; I. Györffy, *Matyó szürhímzések* (Szür-embroidery of the Matyós), in the series *A Magyar Népművészet Kincsestára*, I, Bp.: Királyi Magyar Egyetemi Nyomda 1928; I. Györffy, "La broderie dans les costumes populaires hongrois", in *Art Populaire* (Travaux Artistiques et Scientifiques du 1^{er} Congrès International des Arts Populaires, Prague, 1928), Paris, 1931, pp. 45–53; I. Györffy, "A bihari cífraszür" (*Cífraszürs* from Bihar County), *N.É.* XXI, 1929, pp. 89–109; I. Györffy,

"A régi magyar ruhaviselet" (Old Hungarian Costume), in *A Magyarság Néprajza* (The Ethnography of the Hungarians), ed. Elemér Czákó, Bp.: Királyi Magyar Egyetemi Nyomda, n.d., I. pp. 409–415.

3. In the series *Magyar Népi Himzések*, I. Bp., 1930, (printed by József Kertész in Karcag).

4. András Bères, *A debreceni cifra szűr* (The *Cifraszűr* from Debrecen), in the series *Múzeumi Füzetek*, Bp., 1955; Alice Gáborján, "Adatok a szűr kialakulásához" (Data Concerning the Evolution of the *Szűr*), *Ethnographia* (Bp.) LXXXI (1970), pp. 467–490; Edit Fél, *Hungarian Peasant Embroidery*, London: B. T. Batsford Ltd., 1961, pp. 39–50; Ferenc Gönczi, "A szűrök és ködmének árának meghatározása 1812-ben" (Determination of *Szűr* and *Ködmön* Prices in 1812), *Ethnographia* (Bp.), LV, 1944, pp. 40–41; F. Gönczi, "A cifra-szűrök készítésének és viselésének eltitása" (The Prohibition of the Making and Wearing of the *Cifraszűr*s), *N. É.*, XXXIV, 1942, pp. 268–272; Mária Kresz, "Vengersky narodny kaftan-nakidka *cifraszűr*" (The Embroidered *Szűr*), *Acta Ethnographica Academiae Scientiarum Hungaricae*, I, 1950, pp. 97–120.

5. Mária Kresz, *Magyar parasztviselet (1820–1867)* (Hungarian Peasant Costume, 1820–1867), Bp.: Akadémiai Kiadó, I–II, 1956, German edition: *Ungarische Bauerntrachten (1820–1867)*, Bp.: Akadémiai Kiadó, I–II, 1957.

6. Györffy, (1930, p. 29) and Gáborján (1970, pp. 467–490) suggest that the *szűr* could have belonged to the outfit of the Hungarians in the late 9th century. Bálint Kiss (*Magyar régiségek — Hungarian Antiquities*, Pest, 1839, chapter "A régi magyar öltözetek" — Old Hungarian Costume, pp. 118–122, quoted by M. Kresz, *Magyar parasztviselet*, 1956, p. 136, was the first to relate the *szűr* and some other Hungarian garments to the coats and costumes of the Medes and other people from Asia. Later Ferenc Salamon (*A magyar hadi történethez a vezérek korában, Kútfőtanulmány a IX. századbéli byzanti taktikai művekről — Hungarian Military History in the Time of the Dukes, Source Study of the Byzantin Taktik Works from the 9th Century*, Bp., 1877, pp. 89–98) and J. Huszka ("Tárgyi ethnographiánk . . .", 1898, pp. 41–62) pointed to the possible connection of the *szűr* to the coats worn by the Medes on the reliefs of Persepolis. After them Géza Nagy (*A magyar viseletek története — A History of Hungarian Costume*, Bp., 1900, illustrated by Mihály Nemes, pp. 15, 28, 210), Aladár Kriesch-Körösfői (*Peasant Art in Austria and Hungary*, Charles Holme ed., London, Paris, New York: The Studio Ltd, 1911, p. 34) and Mária Undi (*Magyar himvarró művészet*, Bp.: Stephaneum Press, 1934?, pp. 45–49; English edition: *Hungarian Fancy Needlework and Weaving*, Bp.: Stephaneum Press, 1934?, pp. 24–25) mentioned the possibility of the *szűr*'s Asian origin and also noted that the Persepolis mantles might represent the prototype of the Hungarian coat. — Outside Hungary, it was Max Tilke (1922, p. 17, Pl. 48; 1925, p. 13, Pl. 40) who noticed the relation of the *szűr* to Asiatic garments, particularly to Persian mantles of the Achaemenid period. He also noted certain similarities between the *szűr* and mantles of the Volga Finns.

7. Györffy, 1930, p. 26; R. Turner Wilcox, *Folk and Festival Costume of the World*, New York: Charles Scribner's Sons, 1965, Pl. 41/1; Antonin Václavík and Jaroslav Orel, *Textile Folk Art*, London: Spring Books, n.d., (representing an old woman from Kopanice).

8. Györffy, 1930, p. 26.

9. Györffy, 1930, pp. 87–88, 204.

10. Edit Fél and Tamás Hofer, *Proper Peasants, Traditional Life in a Hungarian Village*, Chicago: Aldine Publishing Company, 1969, p. 128.

11. Györffy, 1930, p. 11.

12. Györffy, 1930, p. 12.

13. E. Fél and T. Hofer, *Proper Peasants*, 1969, p. 301.

14. Georgina Thompson, "Iranian Dress in the Achaemenian Period. Problems Concerning the *Kandys* and Other Garments", *Iran*, III, 1965, pp. 121–126.

15. The foundation of the *Apadana* was laid by Darius I c. 519–513 B.C., while inscriptions of Xerxes show that it was not completed for about thirty years (R. D. Barnett, "Persepolis", *Iraq*, XIX, 1957, p. 65).

16. Schmidt, 1953.

17. Probably Medes (Schmidt, 1953, Pl. 27/B; Walser, 1966, pp. 70–72, Pls. 1, 32; Oscar White Muscarella, Review of Walser, 1966, *Journal of Near Eastern Studies*, 28, 1969, p. 283).

18. Could be Armenians or Cappadocians (Schmidt, 1953, Pl. 29/A; Walser, 1966, pp. 74–75; O. W. Muscarella, Review of Walser, 1969, p. 283).

19. Probably an Iranian tribe (Schmidt, 1953, Pl. 35/A–B; Walser, 1966, pp. 83–84, Pls. 16, 54;

- R. D. Barnett, "Persepolis", 1957, p. 67; O. W. Muscarella, Review of Walser, 1969, p. 283).
20. A Scythian tribe or nation, probably the Saka Tigraxauda or Pointed-Hat Scythians (Schmidt, 1953, Pl. 37/A-B; Walser, 1966, pp. 84–86, Pls. 18, 57; O. W. Muscarella, Review of Walser, 1969, p. 283).
21. May be an Iranian tribe (Schmidt, 1953, Pl. 42/B; Walser, 1966, pp. 91–92, Pls. 23, 68; O. W. Muscarella, Review of Walser, 1969, p. 284).
22. It is questionable whether these were trousers or leggings, but the representations rather suggest trousers. Herodotus (I.71) noted the leather trousers of a Lydian. The pairs represented here might have been made from leather.
23. Probably from the Eastern Empire: Drangians, Arians or Arachosians (Schmidt, 1953, Pl. 30/B; Walser, 1966, pp. 75–77, Pls. 11, 40; O. W. Muscarella, Review of Walser, 1969, p. 283).
24. Herodotus, *History*, I, 135, translated by George Rawlinson, in the series *Everyman's Library*, London: J. M. Dent & Sons and New York: E. P. Dutton & Co., 1910.
25. British Museum, London, nos. 2 (123902) and 2a (123903), Ht.: 5.6 cm (Dalton, 1964, p. 2).
26. Victoria and Albert Museum, London (originally in the India Museum at South Kensington, collection of oriental gems and gold objects, deposited by Major-General Pearse) (Dalton, 1964, p. 2).
27. Said to have been found in 1920, Ht. 12 cm (*The Antiquarian Quarterly*, London: Spink and Son, V, 1925, p. 49; Dalton, 1964, p. 2).
28. Vorderasiatische Museum, Staatliche Museen zu Berlin, acc. no. VA 4852, Ht. 12 cm (Hanna Erdmann, *Iranische Kunst in deutschen Museen*, Wiesbaden: Franz Steiner Verlag GMBH, 1967, fig. 4).
29. British Museum, London, no. 68 (123969), L. 11.65 cm; no. 69 (123970), L. 4.95 cm; no. 76 (123977), L. 6.85 cm (Dalton, 1964, pp. 21–23, Pl. XV/69; Roman Ghirshman, *Persia, from the Origins to Alexander the Great*, London: Thames and Hudson [Editions Gallimard], 1964, p. 93, fig. 121).
30. British Museum, London, Franks Bequest, 1897 (123265), diameter 12.7 cm (Dalton, 1964, pp. 43–44, no. 179, fig. 19).
31. R. Ghirshman, *Persia*, 1964, p. 88, figs. 115–116; C. J. Edmonds, "A Tomb in Kurdistan", *Iraq*, I (1934), pp. 183–192.
32. The stone bears a 4th century inscription referring to Autophradates, Satrap of Lydia, who may have governed Xanthos between 375 and 362 B.C. (*British Museum, Catalogue of Sculpture in the Department of Greek and Roman Antiquities*, 1900, II, p. 51, Pl. XI; Dalton, 1964, p. xxix, fig. 12).
33. Istanbul, Archaeological Museum, acc. no. 2361. Ht. 67 cm, w. 50 cm, thickness 6.5 cm; marble. Found west of Ergili at Lake Manyas. Gustave Mendel, *Catalogue des sculptures grecques, romanes et byzantines*, Musées Impériaux Ottomans, ed. Anastatica, Roma: L'Erma di Bretschneider, 1966, reprint of the Constantinople 1912–14 ed., vol. III, pp. 570–572, no. 1357.
34. Istanbul, Archaeological Museum, excavations of E. Akurgal. Size c. 100 x 50 cm; marble.
35. Istanbul, Archaeological Museum, acc. no. 2392. Ht. 54 cm, w. 121 cm, thickness 15 cm; marble. Found north-west of Ergili. G. Mendel, *Catalogue*, 1966, vol. III, pp. 569–570, no. 1356.
36. Ekrem Akurgal, *Die Kunst Anatoliens von Homer bis Alexander*, Berlin: Walter de Gruyter & Co, 1961, p. 174, fig. 123; E. Akurgal, "Les fouilles de Daskyleion", *Anatolia*, I, 1956, p. 23, Pl. 12; Kemal Balkan, "Inscribed bullae from Daskyleion — Ergili", *Anatolia*, IV, 1959, pp. 123–128, figs. 1–3, Pls. 33–34.
37. Ankara, Archaeological Museum, Ht. 55 cm, probably from the 5th–4th c. B.C. (Kurt Bittel, "Für die Frage der Feueraltäre in Kleinasien siehe stg Wikander, Feuerpriester in Kleinasien und Iran", *Türk Arkeoloji Dergisi*, VI, 1956, pp. 35–42, Pl. 15; E. Akurgal, *Die Kunst Anatoliens* . . ., 1961, pp. 173–74, fig. 120).
38. Istanbul, Archaeological Museum, acc. no. 367; marble. G. Mendel, *Catalogue*, 1966, vol. I, pp. 33–47, no. 9.
39. Istanbul, Archaeological Museum, acc. no. 368; marble, Ionian work made for a Sidonian. G. Mendel, *Catalogue*, 1966, vol. I, pp. 48–73, no. 10.
40. Istanbul, Archaeological Museum, acc. no. 370; marble. G. Mendel, *Catalogue*, 1966, vol. I, pp. 171–200, no. 68. It is now believed to have contained the body of Abdalonysmos. Of Persian blood, he was the last king of Sidon and was raised to the throne by Alexander in 330 B.C. Similar figures are represented on a sarcophagus in the Kunsthistorisches Museum, Vienna.

41. Istanbul, Archaeological Museum, acc. no. D.1153; ht. ca. 70 cm.
42. Xenophon, *Anabasis*, I.v.8, trans. Carleton L. Brownson, London-New York, 1921.
43. Xenophon, *Hellenica*, II.i.8–9, trans. Carleton L. Brownson, London-New York, 1918.
44. In the *Cyropaedia* (I.iii.2, trans. Walter Miller, London-New York, 1914), on the occasion of the young Cyrus' visit to his Median grandfather, Astyages (584–550 B.C.), we read that “. . . his grandfather was adorned with pencillings beneath his eyes, with rouge rubbed on his face, and with a wig of false hair — the common Median fashion. For all this is Median, and so are their purple tunics, and their *kandys*, the necklaces around their necks, and the bracelets on their wrists . . .”
45. Xenophon, *Cyropaedia*, VIII.iii.13–14.
46. British Museum, London, no. 7 (123908), L. 18.8 cm (Dalton, 1964, pp. 3–4, xxxvii–xli, Pl. IV; R. D. Barnett, “The Art of Bactria and the Treasure of the Oxus”, *Iranica Antiqua*, VIII, 1968, pp. 34–53; Nancy K. Sandars, “Orient and Orientalizing in Early Celtic Art”, *Antiquity*, XLV, no. 178, 1971, p. 105) and no. 132256, originally belonged to Lord Lytton, Viceroy of India (*The British Museum Quarterly*, XXVI, 1962, p. 99, Pl. XLIX/b; Dalton, 1964, pp. xxxvii–xxxviii, 4, fig. 21 and additional plate).
47. Xenophon, *Cyropaedia*, V.i.2; VIII.i.40; VIII.iii.1,3; VIII.v. 18.
48. Xenophon's error about the interpretation of the Persian adoption of a Median garment became generally accepted already amongst the antique authors (Justinus, *Historiarum Philippicarum*, XLI.ii.4 [*Abrégé des Philippiques de Trogue Pompée et Prologues de Trogue Pompée*] in Latin with French trans. Chambry & L. Thely-Chambry, Paris: Librairie Garnier Frères, 1936?, II, pp. 222–223) and is also believed by scholars of the Achaemenian period (Dalton, 1964, p. xxxii; George Rawlinson, *The History of Herodotus*, London: John Murray, 1858, pp. 276–77, note #6; G. Rawlinson, *The Five Great Monarchies of the Ancient Eastern World*, New York: Dodd, Mead & Company [n.d., c. 1900], III, p. 202 & note #3; Schmidt, 1953, pp. 83–84; Donald N. Wilber, *Persepolis, The Archaeology of Parsa, seat of the Persian King*, London: Cassel, 1969, p. 87).
49. Musée du Louvre, Paris.
50. Strabo, 15.3.19, trans. Horace Leonard Jones, in the series *The Loeb Classical Library*, Cambridge, Mass.: Harvard University Press and London: William Heinemann Ltd., 1961.
51. Diodorus Siculus, XVII.77.5, trans. C. Bradford Welles, in the series *The Loeb Classical Library*, London: William Heinemann and Cambridge, Mass: Harvard University Press, 1963.
52. About Alexander's adoption of the Persian dress see also Quintus Curtius Rufus, *History of Alexander*, VI.vi.4, 7; Justinus, *Historiarum Philippicarum*, XII.iii.8. According to Lucianus (c. A.D. 125 – c. 190) Alexander adopted also the *kandys* (*Dialogi Mortuorum*, 12(14), Philip and Alexander). The word *kandys* occurs in the works of Themistius (*Orationes*, 2.36c, G. Downey ed., I, in the series *Academia Scientiarum Germanica Berolinensis, Bibliotheca Scriptorum Graecorum et Romanorum Teubneriana*, Lipsiae: in Aedibus B. G. Teubneri, 1965 and in the *Inscriptiones Graecae* (II & III, editio minor, pars II, *Inscriptiones Atticae euclidis anno posteriores*, 1514.19 [κάνδης ποικίλος], Johannes Kirchner ed., Berolini: Apud Gualterum de Gruyter et Socios, 1927).
53. Dating from the mid–4th c. B.C., 20 of these plaques (3.6 x 3.8 cm) were found in a secret recess of the burial chamber (M. I. Artamonov, *Treasures from Scythian Tombs in the Hermitage Museum, Leningrad*, London: Thames and Hudson, 1969, pp. 55–57, fig. 114). Chertomlyk lies near the River Dnieper, N.W. of Nikopol.
54. The plaques, dating from the early 4th c. B.C., were originally stitched onto clothing (3.4 x 3.8 cm) (M. I. Artamonov, *Treasures from Scythian Tombs*, 1969, pp. 67–71, Pl. 235). Kul-Oba lies on the Kerch peninsula.
55. Possibly influenced by Xenophon, Justin(us) believed that the adopted Median robe was light and full flowing: “Vestis olim sui moris; posteaquam accessere opes, ut Medis, perlucida ac fluida” (*Historiarum Philippicarum*, XLI.ii.4).
56. According to David Sellwood (*An Introduction to the Coinage of Parthia*, London: Spink & Son Ltd. 1971) the following Arsacid rulers used this iconography: Arsaces I (c. 238–211 B.C.); Arsaces II (c. 211–191); Mithradates I (c. 171–138); Phraates II (c. 138–127); Artabanus I (c. 127–123); Mithradates II (c. 123–88); Gotarzes I (c. 90–80); Orodes I (c. 80–77); unknown king (c. 70); Sinatruces (c. 77–70); Phraates III (c. 70–57); Darius (?) (c. 70); Mithradates III (c. 57–54); Orodes II (57–38); Pacorus I (c. 39); Phraates IV (c. 38–2); Phraataces (c. B.C. 2 – A.D. 4); Artabanus II (c. 10–38); Vardanes I (c. 40–45); Gotarzes II (c. 40–51); Vonones II (c. 51);

Vardanes II (c. 55–58); Vologases I (c. 51–78); Vologases II (c. 77–80); Pacorsu II (c. 78–105); Artabanus III (c. 80–81); Pacorus II (c. 78–105); Vologases III (c. 105–147); Osroes I (c. 109–129); Parthamasbates (c. 116); Mithradates IV (c. 140); unknown king (c. 140); Vologases IV (c. 147–191); Osroes II (c. 190); Vologases V (c. 191–208); Vologases VI (c. 208–228); Artabanus IV (c. 216–224). Warwick Wroth's attributions differ considerably (*Catalogue of the Coins of Parthia*, in the series *A Catalogue of the Greek Coins in the British Museum*, London: printed by Order of the Trustees, 1903). Parthian coins with this representation in ROM collection (Greek and Roman Department): Mithradates I (924.5.32); Mithradates II (924.5.14; 924.5.58; 924.5.59; 925.2.74; 925.2.89; 926.6.1 Fig. 18.); Gotarzes I (949x15.471); Sinatruces (924.5.29); Phraates III (924.5.28; 926.6.2); Orodes I (924.5.27); Phraates IV (924.5.26); Artabanus III (924.5.24); Gotarzes II (924.5.31); Vardanes II (924.5.30); Vologases I (924.5.23; 926.2.42; 927.6.4; 949x15.481); Vardanes II (924.5.22; 927.6.5); Vologases II (924.5.21; 927.6.6); Mithradates IV (924.5.19; 949x15.354; 949x15.485); Vologases V (927.6.7) (identification after W. Wroth). The representation occurs principally on the drachms, less frequently on tetradrachms and bronzes. The figure is seated either upon a stool, an omphalos or a throne. The latter probably represents the famous "golden throne" of the Arsacids which the Romans captured and repeatedly refused to restore (W. Wroth, *Coins of Parthia*, 1903, pp. xviii–lxix). It is interesting to note how closely the costume worn by the figure resembles some of the earlier Median and Persian representations. The sleeves of the *kandys* often appear to be closed. The sleeves of the shirt worn beneath the mantle are marked in many cases with diagonals, indicating some sort of twisted sleeves. Such sleeves appear on a Median king from the reliefs of the rock tomb at Kizkapan (Fig. 14) and on one of the golden plaques from the Oxus Treasure (Fig. 12). 57. According to D. Sellwood (*Coinage of Parthia*, 1971, p. 8) and W. Wroth (*Coins of Parthia*, 1903, pp. xviii–lxix) he is either Arsaces or perhaps the first king, Tiridates I. Eckhel (W. Wroth, *ibid.*) believed that the "bowman" was, at all times, looked upon as representing the reigning monarch. This is improbable, for the figure is always beardless, while most of the Parthian kings are represented as bearded. His archaic costume probably shows the costume worn by the Parthian ruler in the 3rd c. B.C. Except on coinage, this characteristic costume does not appear in Parthian art.

58. Marta Hoffman, *The Warp-Weighted Loom*, Oslo, 1965.

59. Such closed sleeves can be seen on one of the golden plaques (Fig. 12) and one of the model chariots of the Oxus Treasure (Fig. 17); on the Berlin silver statuette (Fig. 10); and on many of the Median grandees (Fig. 1) as well as on the *kandys* carried by the tribute-bearing delegations in Persepolis (Figs. 2–6). An interesting parallel was found in the second barrow of the Scythian (?) horseman's burials at Pazyryk, datable c. 400 B.C. Here the excavations discovered one sleeve of a sable garment and noted that "The cuff of this sleeve is made of skin of dark bay colt, to which have been sewn two rectangular leather plates pasted over with gold-leaf. Although the end of the sleeve is broad enough to have allowed the hand to pass through freely, it had been sewn up at its lower edge, so the garment must have been thrown over the shoulders like a cloak." (Sergei Ivanovich Rudenko, *Frozen Tombs of Siberia — The Pazyryk Burials of Iron Age Horsemen*, trans. and preface M. W. Thompson, Berkeley and Los Angeles: University of California Press, 1970, pp. 85–86, Pl. 155/A.).

60. S. I. Rudenko, *Sciĭskaya problema i altayskiye nakhodki* (The Scythian Problem and the Altaian Finds), in the series *Izvestiya A.H.S.S.S.R., Seriya Istoriĭ i Filosofii* (News of the Academy of Sciences in the U.S.S.R., Sect. Hist. Phil.), VI, 1944; S. I. Rudenko, *Drevneishie v mire khudozhestvennye kovry i tkany* (The Most Ancient Artistic Carpets and Textiles in the World), Moscow: Isskustvo, 1968, fig. 9 (illustration of the Katanda coat); S. I. Rudenko, *Frozen Tombs of Siberia*, 1970, pp. 86–88; E. S. Vidonova, *Katandsky khalat* (The Katanda Coat), in the series *Sbornik Statey po Arkheologiyi S.S.S.R.* (Collected Articles in the Archaeology of the U.S.S.R.), Proceedings GIM, VIII, 1938.

61. The pedestal of the Egyptian obelisk in the Hippodrom, Istanbul, erected in c. 390 A.D., bears a relief representing the emperor Theodosius I receiving homage from various barbarian peoples; among them is a group wearing long, fleecy coats hanging over their shoulders with empty sleeves (N.W. side, this group is identified as Dacians; Wolfgang Fritz Volbach, *Early Christian Art*, New York: Harry N. Abrams, n.d., Pl. 55, pp. 322–323 with bibliography). The general appearance of these garments seems to be different from the *kandys*. The manner in which they are worn is, however, so similar that we may attribute the style to the influence of those *kandys*-like garments known from Central and West Asia for many centuries previous.

62. L. I. Al'oaum, *Balalyk-tepe* (in Russian), Tashkent: Academia NAUK Ūzbekskoy SSR, Institute Istorii i Archaeology, 1960, p. 214, fig. 153; *Narody Srednei Azii i Kazakhstan* (The People of Central Asia and Kazakhstan, in Russian), S. P. Tolstova, T. A. Zdanko, S. M. Abramzova & N. A. Kisliakova, ed., Akademii nauk S.S.S.R., Institut Etnografii, in the series *Narody Mira*, Moscow: Akademii nauk S.S.S.R., 1962, p. 62.
63. Grégoire Frumkin, *Archaeology in Soviet Central Asia*, in the series *Handbuch der Orientalistik*, Siebente Abteilung, *Kunst und Archäologie*, III, *Inner Asien*, erster Abschnitt, Leiden/Köln: E. J. Brill, 1970, p. 96.
64. Attributed to Peroz (457–483) by Erdmann and to Chosroes II (590–628) by Herzfeld (Roman Ghirshman, *Iran, Parthians and Sassanians*, London: Thames and Hudson [Librairie Gallimard], 1962, p. 192, fig. 235). It lies on the Silk-Road near Kermanshah, Kurdistan, Iran.
65. It is possible that Ahuramazda also wore a similar mantle and not a cape.
66. On the northern bank of the Amu-Darya, near Termez, close to the Afghan border in southern Ūzbekistan (L. I. Al'oaum, *Balalyk-tepe*, 1960; Aleksandr Belenitsky, *Central Asia*, in the series *Ancient Civilizations*, London: Barrie & Rockliff, 1969, pp. 110–112, 116–137).
67. Northern wall, figure #29 (L. I. Al'oaum, *Balalyk-tepe*, 1960, figs. 115–116).
68. Southern wall, figure #8 (L. I. Al'oaum, *Balalyk-tepe*, 1960, figs. 101–102).
69. For the Vimalakirti Story see: *Sources of Japanese Tradition*, compiled by Ryusaku Tsunoda, Wm. Theodore de Bary and Donald Keene, in the series *Introduction to Oriental Civilizations*, 4th printing, New York and London: Columbia University Press, 1968, pp. 99–104; *The Buddhist Tradition in India, China and Japan*, ed. Wm. Th. de Bary, in the series *Reading in Oriental Thought*, New York: The Modern Libr., 1969, pp. 271–276.
70. Mrs. Patricia Proctor (Far Eastern Department, ROM), who is presently working with the iconography of Vimalakirti, brought to my attention these representations and assisted me with their dating. Caves at Yün Kang with representations of Vimalakirti wearing the mantle: V-A (west wall), V-B (north wall; west wall, pointed arche niche), XI-A (south wall, west half), XIV (anteroom, west wall, lower zone), XIX-B (left wall, bottom part, niche 23); bibliography: Seiichi Mizuno and Toshio Nagahiro, *Yün-Kang, the Buddhist Cave-Temples of the Fifth Century A.D. in North China* — Detailed report on the archaeological survey carried out by the mission of the Tohobunka Kenkyusho 1938–45, Jimbunkagaku Kenkyusho: Kyoto University, vols. II (1955), Pls. 75/B, 80, 83; X (1953), Pl. 54; XI (1953), Pl. 13/B; XIII (1954), Pl. 126/A; Alexander C. Soper, "Imperial Cave-Chapels of the Northern Dynasties: Donors, Beneficiaries, Dates", *Artibus Asiae*, XXVIII, 1966, pp. 244–45; Emma C. Bunker, "Early Chinese Representations of Vimalakirti", *Artibus Asiae*, XXX, 1968, pp. 28–52 (referring to Vimalakirti's representation in Cave V-A at Yün-Kang, E. C. Bunker noted on p. 31, n. 28, that this type of coat was originally an ancient Near Eastern garment). Caves at Lung-Men: *Lung-men shih-k'u* — Rock grottos in Lung-Men, Honan Province, Peking, 1961, figs. 47, 48, 51, 52; Osvald Sirén, *Chinese Sculpture from the Fifth to the Fourteenth Century*, London: Ernest Benn, vol. 2, 1925, Pl. 80. Caves at Ta-T'ung-Shan: Seiichi Mizuno, *Bronze and Stone Sculpture of China from the Yin to the T'ang Dynasty*, Tokyo: The Nihon Keizai, 1960, Pl. 27. For stone-steles see: Saburo Matsubara, *Chinese Buddhist Sculpture* — A Study based on bronze and stone statues other than works from cave temples, Tokyo: Yoshikawa Kobunkan, 1961, Pls. 84/B, 113/A; Alan Priest, *Chinese Sculpture in the Metropolitan Museum of Art*, New York: The Metropolitan Museum of Art, 1944, pp. 30–33, Pl. XLIV; *Shih k'o hsuian chi*, Shensi sheng po wu kuan, ed., fig. 21; S. Mizuno, *Bronze and Stone Sculpture of China*, 1960, Pl. 56. For the wall-paintings at Tun-Huang see: Terukazu Akiyama and Saburo Matsubara, *Arts of China — Buddhist Cave Temples* — New Researches, Tokyo, Japan and Palo Alto, California: Kodansha Int., 1969, pp. 13, 14, 212, 214, figs. 32, 40, 47; Mission Pelliot, *Les grottes de Touen-Houang*, 6, Paris: Librairie Paul Geuthner, 1921, Pl. CCCXXIV.
71. As the Far Eastern Department of the ROM has an excellent collection of T'ang Dynasty tomb figurines among which there are many examples of the *kandys*, my study is based on this material.
72. ROM, acc. nos.: 920.1.72, a–b (Ht. 25.4 cm)
73. ROM, acc. no.: 918.21.238 (Ht. 21.2 cm). The earliest dated figures of this type came from the tomb of general Fan Ts'ui. He died in 575 A.D. and was buried the same year at Anyang, Honan, North China (*Wen Wu*, 1/1972, p. 52).
74. ROM, acc. nos. 918.7.1–4 (Hts. 24.0 – 24.4 cm). Here the vertical line of the back may either refer to a central back seam or is the result of the mould.

75. ROM, acc. nos. 920.1.6; 920.1.64; 920.5.16; 920.5.123–124, etc.
76. ROM, acc. nos. 918.21.6; 918.21.582–583 (Hts. 24.3 – 25.0 cm)
77. ROM, acc. no. 920.5.5 (Ht. 24.5 cm)
78. ROM, acc. no. 921.21.73 (Ht. 25.5 cm)
79. ROM, acc. nos. 918.21.583; 921.21.73
80. Yoshito Harada, *Chinese Dress and Personal Ornaments in the T'ang Dynasty*, in the series *The Tôyô Bunko Ronsô*, A. LI, Tokyo: The Toyo Bunho, 1970, p. 23; Joan M. Hartman, "Chinese Tomb Sculpture, The Collection of Mr. and Mrs. Ezekiel Schloss", *Oriental Art*, new series, XV/4 (Winter 1969), pp. 286–292; Jane Gaston Mahler, *The Westerners among the Figurines of the T'ang Dynasty of China*, in the series *Orienteale Roma*, XX, Roma: Istituto Italiano per il Medio ed Esterno Oriente, 1959, pp. 48–49, 108–109, 143–144; Ezekiel Schloss, *Foreigners in Ancient Chinese Art*, Catalogue of the China House Gallery, New York: The China Institute in America, 1969.
81. Y. Harada, *Chinese Dress* . . . , 1970, Part III, Pl. XXXVII/1.
82. Personal communication Dr. H.-Y. Shih, Curator, Far Eastern Department, ROM.
83. Alfred Bühler, *Ikat, Batik, Plangi*, Reservemusterung auf Gran und Stoff aus Vorderasien, Zentralasien, Südosteuropa und Nordafrika, Basel: Pharos-Verlag Hansrudolf Schwabe A. G., 1972, vol. I, p. 134 and vol. III, fig. 175.
84. Mission Pelliot, *Les grottes de Touen-Houang*, 5, Paris: Librairie Paul Geuthner, 1921, Pl. CCXCVI.
85. Mario Bussagli, *Painting of Central Asia*, in the series *Treasures of Asia*, Geneva: Skira, 1963, p. 112; A. von le Coq, *Ergebnisse der Kgl. Preussischen Turfan-Expeditionen, Chotscho*, Facsimile-Wiedergaben der Wichtigeren Funde der Ersten Königlich Preussischen Expedition nach Turfan in Ost-Turkistan, Berlin: Dietrich Reimer — Ernst Vohsen, 1913, Pl. 7.
86. Cleveland Museum of Art, handscroll (colour on silk), tradition of Chao Kuang-fu, Ht. 28.2 cm, L. 103.5 cm (Sherman E. Lee, *A History of Far Eastern Art*, New York: Harry N. Abrams Inc., n.d., pp. 164–165, fig. 202).
87. Arriani *Tactica* et Mauricii *Ars Militaris*, ed. Joannes Schefferus, facsimile edition of the 1664 edition (Uppsala: Henricus Curio S.R.M. & Academiae Upsaliensis Bibliopola) with an introduction by W. Hahlweg, in the series *Bibliotheca Rerum Militarium*, III, Osnabrück: Biblio-Verlag 1967. English translation verified by the Rev. G. Reginald O'Donnell, Pontifical Institute of Mediaeval Studies, Toronto. F. Salamon (*A magyar hadi történehez* . . . , 1877, pp. 89–98) and after him G. Nagy (*A magyar viseletek története*, 1900, pp. 15, 28, 210) noted the possibility that the long avar *gunia* with a round collar which covered the shoulders might have been related to the Hungarian *szűr*, but the references they give to the *Strategicon* are unfortunately incorrect. One may note, however, that certain *szűr*-like garments with back-collar or hood are called *guna* or *siguni* in recent ethnographic material from Yugoslavian Macedonia and Albania.
88. Sirarpie Der Nersessian, *The Armenians*, in the series *Ancient Peoples and Places*, no. 68, London: Thames and Hudson, 1969, Pl. 30 (from the lintel over the west portal, representing a saint and one of the donors, Nerseh Kamsarakan or David Saharuni).
89. As the *szűr* is closely related to but one variant of the *kandys* (type "A"), here we shall not discuss the ethnographical descendants of the other variant (type "B") (Fig. 22).
90. Kashmir; parts of India; Turkestan; Afghanistan; the Caucasus Region; the lands of the Ob-Ugrians, Kasan Tartars, Ural Bashkirs and Volga Finns; Syria; Iran; Iraq; Palestine; Turkey; the Ukraine; Galicia; Moldavia; Wallachia; the Balkans (Walter A. Fairservis, Jr., *Costumes of the East*, published in association with The American Museum of Natural History, Riverside, Connecticut: The Chatham Press, 1971; Tilke, 1922; Tilke, 1925; Tilke, 1956; Tyyni Vahter ed., *Ornamentik der Ob-Ugrier*, material collected by August Ahlqvist, U. T. Sirelius and Artturi Kannisto, in the series *Société Finno-Ougrienne, Travaux Ethnographiques*, IX, Helsinki: Suomalaisen Kirjallisuuden, 1953; Eugène de Zichy, *Voyages au Caucase et en Asie Centrale, La Description des Collections* by Jean Jankó and Béla de Pósta, I, Bp.: G. Ranschburg Libraire-Editeur, 1897; and material in the collections of the Textile Department, ROM). This sleeve-construction was common in Hungary too, not only among the *szűrs*, but also among various other ancient types of shirts and jackets (*A magyarság néprajza*, ed. E. Czakó, I, pp. 400–410; Gáborján, 1970, pp. 467–490; Gertrúd Palotay, "A magyarországi női ingek egy szabástípusáról" One Type of Woman's Blouse from Hungary, *N.É.*, XXIII, 1931, pp. 152–163). Outside this large geographical area where garments with set-in sleeves were common, the

construction is also known in parts of north and east Africa. It was not native to that territory, however, but reached the area with the spread of Islam. A similar sleeve construction is to be found sporadically in the Far East, as for example in Korea (Tilke, 1956, Pl. 97/1-2), but how it got there is not known. The set-in sleeves also occur on a few medieval western European ecclesiastical garments, very likely influenced by eastern models.

91. ROM collection, acc. nos. 971.5.7 ($\frac{3}{4}$ length Turkmen jacket made of warp ikat silk, northern Afghanistan, border region of Üzbekistan); and 972.118.9 (Turkmen coat, Turkestan, made of warp ikat silk); Tilke, 1922, Pl. 108 (Tashkent), Pls. 109, 113 (Bokhara), Pl. 118 (Yarkand or Khotan); Pl. 119 (Yarkand); *Narody Srednei Azii i Kazakhstana*, 1962, vol. I, p. 293, fig. 1 (Üzbek), p. 477, fig. 3 (Karakalpak). Made of figured silk, these were formerly worn in the courts of the Bokhara and Kiva émirs. The émirs sometimes offered them to nobles and officials as a sign of honour. The *tshapanes* made of cashmere were only worn by dignitaries, nobles and rich merchants (notes of Mme. Huguette Paul, Ambassade de France in Afghanistan, 1971). For variants see also A. Bühler, *Ikat, Batik, Plangi*, 1972, vols. I-III.

92. *Tshapanes*, cut in two basic forms, one with set-in sleeve-construction (type "A"), and the other with two narrow widths of material sewn together vertically giving a central back seam (type "B") were worn all over Afghanistan (Fig. 22). Some coats made of very narrow woven fabric (w. 23-25 cm) have a centre back seam although their cut tends to be that of type "A" (The American Museum of Natural History, New York, acc. nos. 70.2/4734 — Afghanistan, Panjashir Valley; 70.2/4962 — Afghanistan, Üzbek, Fig. 37). The back-panel of another variant also made of narrow material consists of three fabric widths (American Museum of Natural History, New York, acc. no. 70.2/3125 — Central Afghanistan, Hazara; illustrated: W. A. Fairservis, *Costumes of the East*, 1971, p. 65). For every-day occasions in the summer, *tshapanes* are made of cotton, today often of rayon, and for the winter of camel-hair (in Mazar-i-Sharif), of different shades of natural coloured wool and of diverse fur-lined fabrics. For festivities, the *tshapanes* are made generally of silk and of ikat-patterned silks worn by the Turkmen in northern Afghanistan (notes of Mme. H. Paul, 1971). Tilke, 1956, Pl. 81/8 (from Astor, Western Himalayas).

93. W. A. Fairservis, *Costumes of the East*, 1971, p. 66. — A very heavy coat, made of natural coloured woollen fabric with long, pendant sleeves is still worn by the Kashgai Nomads of Iran, who migrated from Central Asia and still speak a Turkish dialect (*The National Geographic Magazine*, C/4, Oct. 1951, p. 447). Similarly heavy coats are worn over the shoulders of the nomads in Hunza, near the Himalayas (*The National Geographic Magazine*, CIV/4, Oct. 1953, pp. 507, 512). These coats may have been made of felt.

94. Tilke, 1956, Pl. 17/8-9. Two three-quarter length quilted coats of cotton tabby in ROM collection (959.243.7, late 19th c., Gift of Mrs. B. W. Horan; 971.87.2, c. 1900, gift of Mrs. Edgar J. Stone). Similar coats, however, were also known from other parts of the Near East. Two mid-calf length quilted coats in ROM collection, one of cotton tabby (972.410.70, late 19th c., purchased at Bursa) and the other of silk (972.410.71, probably 18th c., purchased in Istanbul) were possibly worn by Turkish *imams* as ceremonial garments. A fine silk quilted coat, 18th-19th c.) in the Brooklyn Museum, New York, is identified as from Persia.

95. Tilke, 1922, Pl. 89.

96. Tilke, 1922, Pls. 87 (Lahore), 88. Grey-green cashmere coat with tapestry woven borders in ROM collection (964.218.1, Kashmir, 19th century second half, gift of Mrs. Bruce Adams).

97. About the origin of these coats: Mr. Bernard Dupaigne's letter (Musée de l'Homme, Paris, Sept. 22nd, 1972). Coats of this type in ROM collection: acc. nos. 972.124.2 (white cotton tabby ground with elaborate, multicoloured silk embroidery) and 972.124.1 (yellow silk tabby ground with similar silk embroidery; altered in the fashion of a *kaffan* somewhere in the Near East). Other examples of the mantle are to be found in the collections of the Brooklyn Museum, New York; Musée de l'Homme, Paris; Musée Historique de Berne (acc. no. MT. 625); and the Victoria and Albert Museum, London (acc. nos. 450-1884; 1059-1900; T.61-1933; T.71-1936). Similar coats worn over the head are also known from Bokhara, Turkestan (Tilke, 1922, fig. 116, p. 30), from the Karakalpaks of Turkestan (*Narody Srednei Azii i Kazakhstana*, 1962, vol. I, pl. between pp. 484 & 485) and Palestine (*Palestinian Embroidery*, exhibition in the British Museum, Ethnographical Department, London, 1971, organized by Shelagh Weir).

98. Edgar Blochet, *Les enluminures orientaux — turcs, arabes, persans*, Paris: La Gazette des Beaux-Arts, 1926, Pls. XXVI.a, XXIII.

99. Tahsin Öz, *Türk kumas ve kadifeleri* (Turkish Textiles and Velvets), I: XIV-XVI. yüzyıl, II:

- XVII.–XIX. yüzyıl ve kumas süslemesi, Istanbul: Milli Egitim Basimevi, 1946 & 1951.
100. Corina Nicolescu, *Istoria costumului de curte in Tarile Române, Secolele XIV–XVIII*, in Romanian with French summary: *Histoire du Costume de Cour dans les Pays Roumains, XIVe–XVIIIe siècles*, Bucuresti: Editura Stiintifica, 1970; C. Nicolescu, *Costumul de curte in tarile române (sec. XIV–XVIII)* (Romanian Court Costume, 14th–18th Centuries), Bucuresti: Muzeul de Arta al Republicii Socialiste România, Sectia de Arte Veche Româneasca, 1970.
101. Costumes from the 17th c. in Transylvania: János Szendrei, *Adatok a magyar viselet történetéhez* (Contributions to the History of the Hungarian Costume), offprint from the *Archaeológiai Ertesítő* (1907–1908), Pls. X/1 (prince Zsigmond Rákóczi), XIII/3–4 (Calvinist ministers).
102. Tilke, 1922, Pl. 43.
103. Tilke, 1925, Pl. 76 and Tilke, 1956, Pl. 71/6–7 (Bashkir); Tilke, 1925, Pl. 77 and Tilke, 1956, Pl. 71/1–2 (Kasar Tartar).
104. Tilke, 1925, Pl. 73; Tilke, 1956, Pl. 51/6.
105. Tilke, 1925, Pl. 74; Tilke, 1956, Pl. 51/8.
106. *Types et costumes de la Russie Rouge à l'exposition ethnographique du Royaume de Galicie en 1887*, ed. Wladislas Oginski Fedorovicz, n.p., n.d.
107. Irena Czarnecka, *Polnische Volkskunst*, Warszawa: Polonia, 1957, p. 171.
108. *A magyarország néprajza*, ed. E. Czákó, I, fig. 1190; material in the H.E.M.
109. Jenő Nagy, *Portul popular maghiar din Tinutul Calatei* (Hungarian Folk Costume from the Kalata Valley), n.p.: Editura de Stat Pentru Literature si Arta, n.d. fig. 3, Pl. II (Kalotaszeg Region); Banateanu-Focsa-Ionescu, 1958, figs. 245 (Apuseni Mountains), 338 (Dragus); Nicolae Dunare, "Influente reciproce în portul si textilele populare de pe ambele versante ale Carpatilor Meridionali", *Anuarul Muzeului Etnografic al Transilvaniei*, 1959–61, Cluj, 1963, Pl. 12 (Retyezât Mountains, Hunyad region); George Oprescu, *(Peasant Art in Roumania*, London: The Studio, 1929, p. 59; Teodor Onisor, "Etapete de dezvoltare a colectiilor Muzeului Etnografic al Transilvaniei", *Anuarul Muzeului Etnografic al Transilvaniei*, 1957–58, Cluj, 1958, pp. 51, 52, 55; Tancred Banateanu, "Sirbesti—Sat de Sumanari din. Reg. Crisana", *Anuarul Muzeului Etnografic al Transilvaniei*, 1959–61, Cluj, 1963, pp. 65–78 (Körös Region).
110. Banateanu-Focsa-Ionescu, 1958, fig. 175 (Hungarian Csángó group); Paul Petrescu—Elena Secosan, *Arta Populara, Indreptar Metodic*, Bucuresti: Comitetul de Stat Pentru Cultura si Arta, 1966, fig. 32 (Bacau Region).
111. Banateanu-Focsa-Ionescu, 1958, figs. 1 (Schela village, Craiova Region), 2 (Cîmpofeni village, Craiova Region); 39 & 46 (Craiova Region).
112. Dvanaieste Glava, "Materialna Kultura: gratevine, narodna noshnia, hranaitd" in *Istoria Srba* (History of Serbia) by Constantin Yirechek, Beograd: Izdavachko Preduzete Narodne Republike Srbije, 1952, p. 245 (the coat appears with the following names: *mantellum*, *clamis*, *soccha*, *zocha*, *plaszt*, *gun* and *kabanica*). In one 14th c. document the *gun*-coat is mentioned as "ad modum bosnensem" (Iovan Kovachevich, *Sredn'ovekovna Hoshn'a Balkanskih Slovena*, in the series *Srpska Akademija Nauka Posevna Izdan'a*, vol. CCXV, Istoriski Institut Kniga, Beograd, 1953, p. 275).
113. The Miracle of Saint George, fresco (1.29 x 1.61 m). The artists Michael and Eutichije completed the frescoes for this church, which King Milutin had restored in 1304. (*Yugoslav Medieval Frescoes*, an exhibition organized and circulated by the National Gallery of Canada, Ottawa, 1962, text by Milan Kasahin, no. 27.)
114. Marijana Gusic, *Commentary on the Exhibited Material*, Zagreb: Ethnographical Museum, 1955, p. 120 (Labin, Istria); M. Gusic, O. Delorko, V. Zganec, T. Komar, O. Mladenovic, V. Ivanovna, *Folklore des jugoslawischen Volkes*, Zagreb: Graficki zavod Hrvatske, 1964 (Jabuka near Sinj); Vladimir Kirin, *Narodne nosnje i plesovi Jugoslavije*, Zagreb: Nasa Djeca, 1965, vol. I, fig. 8, vol. IV, figs. 10, 15, vol. V, fig. 6 (Pag Island).
115. *The bacino di San Marco from San Giorgio Maggiore*, Venice, by Antonio Canale called Canaletto (1697–1768) (people are represented in short and long brown coats), Wallace Collection, London (497); *Feast on the Piazzetta*, Venice, by Canaletto (one man wears a brown coat and black fez); Wallace Collection, London (500); *A regatta on the Grand Canal*, Venice, by Canaletto (on the left side of the foreground, one figure wears a beige coat with pendant sleeves; cuffs with red and neck with brown edgings. He has a red fez), The National Gallery, London (938); *San Giorgio Maggiore*, Venice, by F. Guardi (1712–1793) (two men standing in small boats wear the coat), Wallace Collection, London (491); *The Piazzetta*, Venice, by

R. P. Bonington (1802–1828) (several people wear heavy hooded brown coats with pendant sleeves. Some of the coats have red decoration), Wallace Collection, London (684); *The Piazza San Marco*, Venice, by Bonington (one figure appears in a brown coat with pendant sleeves and wears a red fez); Wallace Collection, London (375). See also note 122.

116. M. Gusic, *Commentary*, 1955, p. 32; M. Gusic et al., *Folklore des jugoslawischen Volkes*, 1964 (Donja Lomnica, Turopolje); V. Kirin, *Narodne nosnje i plesovi Jugoslavije*, 1965, vol. III, fig. 7 (Novo Cice, Turopolje). Many examples in the Ethnographical Museum, Zagreb; ROM, acc. no. 972.410.170; Kunstgewerbemuseum, Zürich, acc. no. 1955–71 (*Europäische Textilien*, Kunstgewerbemuseum, Erika Billeter, ed., Zürich, n.d., p. 145); Musée de l'Homme, Paris, acc. no. D. 55.8.4–(1211). That the name of this Croatian garment is either *coha* or *kepenek*, the very terms used for centuries to refer to the Hungarian *szür* (*csuha* or *köpönyeg*) indicates some connection in its origins with the Hungarians. For the names see chapter IV, *Linguistic Evidence for the Adoption of the Szür*.

117. The same kind of collar-construction also appears on a black coat made of fulled woollen fabric called *chepeneag* in Transylvania (worn by a woman, Retezat mountains, Hunyad Region; N. Dunare, "Influente reciproce . . .", 1963, p. 188, fig. 12).

118. Györfy, 1930, p. 26 and Mrs. Elena Secosan's letter (February, 1972), Bucharest. According to Mrs. Secosan, *szür*-like mantles in general are not characteristic of Romanian costumes. Such coats appear only sporadically along the borders of the country, as along the Danube on the south, near the Balkans (the coat of the *surudius* may have connections with similar garments from the Balkans) and in Moldavia on the north-east (such coats may relate to certain Ukrainian mantles). The Romanians of Transylvania did not wear the Hungarian or Saxonian *szürs*. In Romania, no one has yet studied these coats and the questions concerning their origins. Mrs. Secosan believes that they originated somewhere in the east and that they are worn by Slavic peoples living in the territory of the U.S.S.R. (we know of no publications on this material however) and the Balkans (particularly Bulgaria). See also: *The National Geographic Magazine*, XXIV/10, Oct. 1913, p. 1068 (teamster wearing a grey *szür*-like coat in Bucharest).

119. Györfy, 1930, p. 26. Additional width is provided by two side-pieces on each side below the sleeves which correspond to the two pieces forming the side of the *szür*.

120. Such a coat was studied by the author in a private collection at Skopje. Information provided by Blaze Petrovski, Folklore Institute, Skopje.

121. Hristo Vakarelski, *Bulgarische Volkskunst*, Sofia: Verlag Bulgarski Hudoshnik, 1966, fig. 55 (near Sliven).

122. ROM collection, acc. no. 972.410.1 (made of brown woollen twill called *sayaki*, from near Kozáni. Worn in the mountains of Macedonia and the plain of Thessaly. Purchased in 1972 in the Athens bazaar); Musée de l'Homme, Paris, acc. no. 69.59.1 (made of black wool, from Larissa, gift of Michel Brezillon). It is probable that the Saracatsan *malotto* is a similar coat (Georges B. Kavadias, *Pasteurs-nomades méditerranées, Les Sarakatsans de Grèce*, Paris: Gauthier-Villars, 1965, pp. 101–103). Such coats appear on a painting of Edward Lear from 1849 (Castle at Karytaina, Greece) Geunadeion Library, Athens. Reproduced: Hugh Trevor-Roper, *The Rise of Christian Europe*, London: Thames and Hudson 1965, fig. 85, p. 127. In the early 19th c., J. L. S. Bartholdy (after M. Beaujour) noted that heavy, hooded, brown coats called *kapot* were the important products of Zagora, Thessaly. These coats were exported in enormous quantities every year through the ports of Trikeri, Volo and Salonique to the Aegean Islands, Syria, Egypt and the Christian ports of the Mediterranean and the Adriatique. The mantles, particularly favoured by seamen, had short and long variations. Both types, made of fulled woollen fabric, were decorated with red broadcloth borders and embroidery on the collar and the pockets. According to J. L. S. Bartholdy, similar coats, dark or white, were also worn in Albania (*Voyage en Grèce fait dans les années 1803/4*, 1807, vol. II, pp. 183–185, reference brought to my attention by Mrs. Pauline Johnstone, Victoria and Albert Museum, London).

It is probable that the brown *kapots* known from the northern Dalmatian coast (see notes 114, 115) were originally the products of Thessaly. According to Mrs. Johnstone and Dr. P. M. Warren of the British School of Archaeology at Athens, the hooded brown coats with pendant sleeves are still worn on the island of Crete. These may also relate to the garments of Thessaly. There is a hooded brown coat in the Costume Institute of the Metropolitan Museum of Art, New York (acc. no. 1972.34.1, dated 1936, fig. 52) tentatively identified as being from Crete. Cretan hooded coats of blue broadcloth with red lining, called *kapoto*, are also known (The American Museum

- of Natural History, New York, acc. no. 70.2/7698A; *Hellenic National Costumes*, Antony E. Benaki, ed., text by Angeliki Hadzímichali, plates by Nicolas Sperling, Athens: Benaki Museum, 1954, vol. II, p. 62, pl. 59). It is also possible that those hooded waistlength brown jackets (trimmed with applied decoration of coloured broadcloth) which are known from North Africa relate to the Thessalian coats (Victoria and Albert Museum, London, acc. nos. 1545–1903, T. 117–1916; W. Bruhn and M. Tilke, *A Pictorial History of Costume*, New York: F. A. Praeger, 1955, pl. 188/6).
123. Belgrade, Ethnographical Museum, acc. no. 14652 (Dojkinci, near Pirot). According to Mrs. Jelena Lazic (Belgrade Museum), these coats were called *guna* in eastern Serbia, while the name *kabanica* was more widespread for similar garments in western Serbia, Voivodina and Slavonia. The term *kabanica* may derive from the Greek meaning a long sleeved, perhaps military garment, which was worn by Turks and Khazars in Constantinople and later by the Byzantines themselves (F. Salamon, *A magyar hadi történethez*, 1877, pp. 97–98).
124. Musée de l'Homme, Paris, acc. no. 39.45.62, Mission J. & R. Benezech, Korça Region.
125. ROM, acc. no. 972.410.2, Greek Macedonia.
126. *Hellenic National Costumes*, 1954, vol. II, p. 66, Pl. 78 (Island of Leukas).
127. J. Cvijic, *La péninsule balkanique*, Paris: A. Colin, 1918, p. 447; M. Gusic et al., *Folklore des jugoslawischen Volkes*, 1964; V. Kirin, *Narodne nosnje i plesovi Jugoslavije*, 1965, vol. II, fig. 11 (Galicnik), vol. V, fig. 17 (Kumanovo, Tetovo); R. Markovic, *Les costumes du Drimkol de Debar, Skoplje*, 1939; Tilke, 1925, p. 8, fig. 25 (Galicnik); Tilke, 1956, pl. 59/6–7; *Makedonski Narodni Nocii* (The National Dresses of Macedonia), Skopje: Etnoloski Muzej, 1963, pls. XXVII, XXVIII and supplement pp. 22–23 (Galicnik, Debar Region, acc. no. 682); Musée de l'Homme, Paris, acc. no. 51.20.1 (Lazaropolje).
128. For example, acc. no. 4960, Ethnographical Museum, Belgrade.
129. Musée de l'Homme, Paris, acc. no. 65.59.2 (Mission Jaques Millot); the Costume Institute of the Metropolitan Museum of Art, New York, acc. no. 1970.84.1a.
130. Musée de l'Homme, Paris, acc. no. 39.45.75; M. Tilke, *Le costume de l'Europe Orientale*, Berlin: Ernst Washmuth, 1926, p. 6, fig. 16 (Malcija Vogel district); Tilke, 1956, pl. 61/1–2; Franz Baron Nopcza, *Albanien, Bauten, Trachten und Geräte*, Berlin & Leipzig: Gruyter, n.d.; M. Edith Durham; "Albania, I, Oldest and Quaintest of Balkan Peoples", in *Peoples of All Nations*, J. A. Hammerton, ed., London: The Amalgamated Press Limited, n.d., pp. 47–60 (Alessio, Malsia highlands, Tosk highlands, Durazzo). In Tirana, this type of jacket is called *xhyok*.
131. Now in the Textile Museum, Washington, a short jacket of somewhat similar type (L. 60 cm), supposedly found near Rayy, south of Tehran, at a site called Bibi Shahr Banu, indicates the relative antiquity of such fringed collars. Made of pale blue silk with yellow woven bands, this jacket bears Kufic inscriptions which have been translated as: "Glory and prosperity to the King of Kings: (Bah) a ad-dawla, Diya'l-milla, Ghiyath al-u(mma, Abu Nasr, son of Adud ad-da)wla, Taj al-milla, may his life be long. Order of Abu Sa'id Zadanfarrukh, ibn Azadmard, the Treasurer." Since Baha ad-dawla, Prince of the Buwaitrid Dynasty, reigned from 989 to 1012, the fabric of the jacket can be safely dated to the late 10th — early 11th centuries. Originally, however, it seems that the fabric was not made as a jacket but rather as a hanging or tomb-cover (a product of Baghdad according to A. F. Kendrick), which at some undetermined date was subsequently made into a garment. Since similar coats are entirely unknown from medieval Persia, while related garments were worn throughout the steppes, particularly the European steppes, we may presume not only that this jacket was prepared by or for someone familiar with nomadic costumes, but also that the coat was made in Persia sometime after the turn of the 10th–11th centuries. Miss Louise W. Mackie of the Textile Museum, Washington, notes that the authenticity of the coat has been questioned since the Bibi Shahr Banu site has produced a number of suspect textiles attributed to the 11th–12th centuries. Professional opinion on the subject is divided. Bibliography: *Catalogue of the International Exhibition of Persian Art*, London, 1931, no. 73; Rhuvon Guest & A. F. Kendrick, "The Earliest Dated Islamic Textiles", *The Burlington Magazine for Connoisseurs*, LX, no. CCCXLIX (April, 1932), pp. 185–190, pl. D; *A Survey of Persian Art from Prehistoric Times to the Present*, Arthur Upham Pope, ed., Oxford: University Press, London & New York, 1939, vol. III, p. 2031 & vol. VI, pl. 984/A; Nancy Andrews Reath & Eleanor B. Sachs, *Persian Textiles*, Pennsylvania Museum of Art: Yale University Press, 1931, pp. 101–102, pl. 51.
132. Skopje, Ethnographical Museum, acc. no. E.M.13758 (village of Vrbica-Kocansko, east of Skopje, Yugoslavian Macedonia).

133. See note #97.

134. Selected bibliography concerning the early history of the Hungarians: M. Artamonov, *The History of the Khazars*, Leningrad: Hermitage Museum, 1962; Károly Czeplédy, *IV-IX. századi népmozgalmak a steppén* (Population Movements on the Steppes in the 4th–9th Centuries), Bp.: Akadémiai Kiadó, 1954; György Györffy, *Krónikáink és a magyar őstörténet* (Our Chronicles and the Ancient History of the Hungarians), Bp.: Néptudományi Intézet, 1948; *A magyarok elődeiről és a honfoglalásról* (The Proto-Hungarians and the settlement of Hungary), ed. Gy. Györffy, in the series *Nemzeti Könyvtár*, Bp.: Gondolat Kiadó, 1958; Bálint Hóman and Gyula Szekfű, *Magyar történet* (Hungarian History), 7th ed., Bp.: Királyi Magyar Egyetemi Nyomda, 1941, I, pp. 15–132; Lajos Ligeti, *Az ismeretlen Belső-Ázsia* (The Unknown Central Asia), Bp.: Athenaeum, 1940; Carlile Aylmer Macartney, *The Magyars in the Ninth Century*, Cambridge: The University Press, 1930; Gyula Moravcsik, “Az onugorok történetéhez” (About Onugor History), *M.Ny.*, XXVI, 1930, pp. 4–18; Gy. Moravcsik, *A magyar történelem bizánci forrásai* (The Byzantine Sources of Hungarian History), Bp.: Magyar Történelmi Társulat, 1934; Gy Moravcsik, *Bizantium and the Magyars*, Amsterdam: Adolf M. Hakkert, 1970; Gyula Németh, *A honfoglaló magyarság kialakulása* (The Development of the Early Hungarians) Bp.: Hornyánszky Viktor R. T. K. Udvari Könyvnyomda, 1930; Géza Róheim; “A kazár nagyfejedelem és a turul monda” (The Khazar Khagan and the Turul Legend), *Ethnographia* (Bp.), XXVIII, 1917, pp. 58–99; József Szinnyi, *A magyarság eredete, nyelve és honfoglaláskori műveltsége* (The Origin, Language and Culture of the Hungarians at the Time of their Settlement in Hungary), Bp.: Franklin, 1910; István Zichy, *Magyar őstörténet* (Hungarian Prehistory), Bp.: Magyar Tudományos Akadémia, 1939.

135. Selected bibliography concerning the Bulgarians: Géza Fehér, *Bulgarisch-ungarische Beziehungen in den V-XI Jahrhunderten*, Bp., Taizs Nyomda, Pécs, 1921; G. Fehér, *A bolgár-török műveltség emlékei* (The Monuments of the Bulgarian Turkish Culture), in the series *Archaeologica Hungarica*, VII, Bp., 1931; G. Fehér, *A bolgár törökök szerepe és műveltsége* (The Rule and Culture of the Bulgarian Turks), Bp.: Királyi Magyar Egyetemi Nyomda, 1940; Zoltán Gombocz, *Die bulgarisch-türkischen Lehnwörter in der ungarischen Sprache*, in the series *Soc. Finno-Ougrienne*, XVIII, Helsinki, 1912; Z. Gombocz, “A bolgár kérdés és a magyar hun monda” (The Bulgarian Question and the Hungarian Hun Legend), *M.NY.*, XVII, 1921, pp. 15–21.

136. Besides the Danube Bulgarians other pastoral nomads of the steppes who might have worn the mantle appeared in the Balkans during the great migration period (Sarmates, Avars, Petchenegs, etc). Influences coming directly from Hungary may have penetrated Croatia. It is not impossible that the *kepenek* /*coha* of Turopolje evolved from a proto-*szür*. In northern Croatia and Slavonia, men also wear an obviously oriental type of wide trouser called *gaçe*, which is very similar to the Hungarian *gatya* and not at all characteristic amongst Balcanic garments.

137. Dezső Pais, “Szint jelentő mellékevek lappangó kicsinyítői” (Hidden Diminutives Meaning Colours), *M.NY.*, VIII, 1912, pp. 300–308; D. Pais (as Pál Zs.), “Szür-köponyeg, szürke” (*Szür*-Mantle, the Colour Grey), *M.NY.*, XXIII 1927, p. 540; D. Pais, “Szür”, *M.NY.*, XXXI 1935, pp. 335–336; D. Pais, “Szür-füz, sár-füz,” *M.NY.*, XXXII 1936, pp. 189–199; Gáborján, 1970, pp. 468–472.

138. In Tobolian Turkish: *sur*; in Kazanian Turkish: *soro*; in Pecheng: *suru* or *sürü* (D. Pais, “Szür”, 1935, p. 336). Géza Bárczi (*Magyar Szófejtő Szótár* — Hungarian Etymological Dictionary, Bp.: Királyi Magyar Egyetemi Nyomda, 1941, p. 297) did not find convincing the arguments for either the Turkish or the Caucasian origin of the word, suggesting with some uncertainty the possibility that the word has Finno-Ugrian or Slavic origins. Károly Tagányi (“A Besztercei szószerzet kultúrtörténeti jelentősége” — The Cultural-Historical Importance of the Beszterce Veracular, *Századok*, XXVII/4, 1893, p. 333) had earlier suggested that the word *szür* came to the Hungarian from a Slavic dialect. Beside Pais, István Kniezsa (*A magyar nyelv szláv jövevényszavai* — Slavic Borrowed Words in the Hungarian Language, Bp.: Akadémiai Kiadó, 1955, I/2, pp. 955–956) pointed out that the Slavic origin of this word is quite improbable, but he did not feel the arguments for Turkish, Finno Ugrian or Caucasian origins convincing either. Of all the hypotheses yet put forward, those suggesting the Turkish origin seem to be the most probable.

139. D. Pais, “Szür”, 1935, pp. 335–336. Gáborján (1970, p. 470) pointed out that the Franciscans and the Cistercians dressed in grey woollen material all over Europe, and were

called "grey monks" (*Graue Brüder, Grau Brüder, Graue Mönche* in German; *Grey Friar* in English for Franciscan brothers, *Grey monks* for Cistercians).

140. Henrik Finály, *A besztercei szószedet* (The Vernacular of Beszterce), in the series *Értekezések a Magyar Tudományos Akadémia Nyelv és Széptudományi Osztálya köréből*, XVI, 1897, nr. 685; K. Tagányi, "A besztercei szószedet . . .", 1893, p. 323.

141. István Szamota, *A schlägli magyar szójegyzék a XV század első feléből* (The Hungarian Schlägli Vernacular from the First Half of the 15th Century), Bp., 1894, nr. 1249. That the Latin *griseus* (grey) already referred to the grey fabric in the earlier sources, can be surmised from the context of such later expressions as "*grisium pro tergendis equis wlgō threwrlew zewr-nek*" (1524 — grey cloth for wiping down horses is called in the vernacular *threwrlew zewr*); "*Pannum griseum zywr dictum*" (1528—grey cloth is called *zywr*) and "*pro theorleo zwr dedimus vnam vinam grisei*" (1552—for the *theorleo zwr* [wiping horses] was given one piece of grey cloth).

142. In the 17th century it is known to have been used for military uniforms in Transylvania.

143. In Hungarian: "Draga ruhaia rol le hanyuan zyrben oetoezek" (*Kazinczy Codex*, 1526–1541, 72, after Györffy, 1930, p. 16).

144. Mihály Báthory, *Hangos trombita* (Loud Troumpet), 1664, 143 (after Gábor Szarvas and Zsigmond Simonyi, *Magyar Nyelvtörténeti Szótár*—An Historical Dictionary of the Hungarian Language, Bp.: Hornyánsky Viktor, 1893, III, p. 359). In Hungarian: "Angliai poszto kamuka és tafota helyett szuert koedmoent vet nyakatokban".

145. Different variations of the jacket (*szürdolmány*, worn on the Great Hungarian Plain; *condra*, worn in the Kalotaszeg Region of Transylvania; *daróc*, worn along the Black Körös River in Transylvania; *szokmány* or *zeke*, worn by the Seckler Hungarians of Transylvania; *kankó*, worn in Transdanubia); waistjackets (*mellrevaló*, *mellény*); trousers (*harisnya*, worn by the Seckler Hungarians of Transylvania; *berhe*, worn along the Black Körös River in Transylvania; *rajthúzlí*, worn on the Great Plain); animal feed-bags (*abrakos tariszyna*, *abrakos bakó*) and saddle blankets (*nyeregtakaró*).

146. János Melich, *Calepinus latin-magyar szótára 1585-ből* (The Latin-Hungarian Dictionary by Calepinus from 1585), Bp.: Magyar Tudományos Akadémia, 1912, pp. 134, #448 and 198, #642.

147. The Ráday Calvinist Library, Bp., Collection Jerney, vol. XXII, *Regestrum Super Bonorum Dominy Georgy Rákóczi de Felseő Wadaz Anni 1619*, MS., pp. 117, 118, etc.

148. G. Bárczi, *Magyar Szófejtő Szótár*, 1941, p. 297.

149. Zsigmond Szendrei, *A magyar viselet történeti fejlődése* (The Historical Development of Hungarian Costume), Bp., 1905, p. 22.

150. Béla Radvánszky, *Magyar családélet és háztartás a XVI. és XVII. században* (Family Life and Household in 16th–17th c. Hungary), I, Bp.: Hornyánszky Viktor, 1896, pp. 137, 202; II, Bp.: Knoll Károly, 1879, pp. 6, 10, 11, 32, 46, 55, 56, 72, 77, 139, 284; *Bethlen Gábor fejedelem udvartartása* (The Household of Prince Gábor Bethlen), ed. B. Radvánszky, in the series *Udvartartás és Számadáskönyvek* (Household and Account-Books), Bp.: Athenaeum, 1888, pp. 98, 250, 385.

151. *Magyar Nyelv T.-E. Szótára*, II, pp. 610–611.

152. Gergely Czuczor—János Fogarasi, *A magyar nyelv szótára* (A Dictionary of the Hungarian Language), Pest: Emich Gusztáv Magyar Akadémiai Nyomdász, 1865, III, p. 1072; *Magyar Nyelv T.-E. Szótára*, II, pp. 610–611. According to Prof. Sir Harold Bailey, Iranian had a word *kan*, to cover, which with the common suffix *tu* would suitably give *kan-tu*, covering. Middle Parthian in Manichean texts has *qnmz kanzuy*, a cloak; Pasto of Afghanistan, *kandzol*, upper garment; Sanskrit and Pali, *kancuka* and *kanculika*; Kroraina Prakrit (c. 300 A.D.) *kanculī*, jacket; Nepali, *kajulī* (G. Thompson, "Iranian Dress . . .", 1965, p. 122, note #13).

153. G. Bárczi, *Magyar Szófejtő Szótár*, 1941, pp. 175–176; *Magyar Nyelv T.-E. Szótára*, II, pp. 610–611. It has been argued that the word entered the Ottoman Turkish language from the Hungarian (Lajos Fekete, "Az oszmánli-török nyelv hódoltságkori magyar jövevényszavai"—Hungarian Words which Entered the Ottoman-Turkish Language during the Turkish Occupation, *M.N.Y.*, XXVI, 1930, p. 265). Geo. Widengren (*Artica*, [Uppsala] XI, pp. 235 and 237, after G. Thompson, "Iranian Dress . . ." 1965, p. 122 and note #13) identified the Iranian *kandys* with the Polish word *kontusz*.

154. *Magyar Nyelv T.-E. Szótára*, II, 610,–611.

155. *Magyar Nyelv T.-E. Szótára*, II, p. 616.

156. G. Bárczi, *Magyar Szófejtő Szótár*, 1941, p. 297; (D. Pais), "Szür-köponyeg. . . ." 1927, p. 540.

157. H. C. Honey, *Turkish-English Dictionary*, 2nd ed., Oxford: Clarendon Press, 1957, p. 195. On the manufacture of the Anatolian shepherd's coat see Hikmet Gürçay, "Keçe ve Keçecilik", *Türk Etnografya Dergisi Sayı*, IX, 1966, pp. 21–32. Turkish *kepeneks* in the collection of the ROM: 971.340.37 (made at Tire, near Izmir, 1970) and 972.410.68 (made at Gaziantep, sold at Kars, 1971).
158. Zoltán Gombocz, "Régi török jövevényszavaink" (Our Pre-Settlement Words Borrowed from the Turkish Language), *M.N.Y.*, II, 1970, p. 261, no. 221.
159. In Bulgarian *kepenêg*, in Polish *kopeniak*, in Belorussian *kepen'* or *kepen'ak* (Z. Gombocz, "Régi török jöv. szavaink", 1907, p. 261, no. 221). It also appears in the Romanian language as *chepeneag* (Transylvania, Hunedoara Region), *ipingeaua* (Wallachia, Arges Region) and *epingeaua* (Wallachia, Vilcea Region) (N. Dunare, "Influente reciproce . . .", 1963, p. 188).
160. *Magyar Nyelv T.E. Szótára*, II, p. 616.
161. According to Z. Gombocz ("Régi török jöv. szavaink", 1907, p. 261, no. 221) and Antal Horger ("Bolgár-török jövevényszavaink. Kritika Z. Gombocz's Die bulgarisch-türkischen Lehnwörter in der ungarischen Sprache, Helsinki, 1912", *M.N.*, VIII, 1912, p. 450).
162. The Hungarians of Transylvania still spoke of *szür-köpönyeg* in the early 20th century (Györfly, 1930, p. 21). A *szür*-like garment in the Turopolje Region of Croatia was also called *kepenek* or *čoha* (see note #116).
163. *Magyar Nyelv T.-E. Szótára*, I, p. 569.
164. Charter of privileges to the *szür*-maker's guild at Nagyvárad, dated March 10th, 1614 (Györfly, 1930, p. 49).
165. *Magyar Nyelv T.-E. Szótára*, I, p. 569.
166. Tibor Halasi-Kun, "Csuha", *M.N.Y.*, XXXVI, 1940, pp. 185–186; *Magyar Nyelv T.-E. Szótára*, I, p. 569.
167. Among the *Palóc* Hungarians in northern Hungary and people of southern Transdanubia, the *szür-csuha* expression was common earlier in this century. *Szür*-mantles were called *szür-csuha* also in 1614 in Transylvania (Györfly, 1930, pp. 21, 49). A *szür*-like garment in the Turopolje Region of Croatia was also called *kepenek* or *čoha* (see note #116).
168. Also called in Hungarian *aba-posztó* meaning *aba*-broadcloth (when in 1525 the word *aba* first appears in Hungarian written sources it refers to a coarse woollen fabric. It derives from the Ottoman-Turkish *aba* which in turn derives from an Arabic word probably via Persian. In the 16th century, *aba*-fabric existed in several colours and varying qualities, but from the 17th c., it referred only to a lower quality white material. Today the word only exists in a few dialects. *Magyar Nyelv T.-E. Szótára*, I, p. 88.); *halina* (of Slavic origin meaning fulled woollen fabrics or garments made from them. *Magyar Nyelv T.-E. Szótára*, II, p. 34); or *daróc* (this word first appears in Hungarian written documents in 1349 as "de panno *darouch*" meaning a coarse and thick woollen fabric. Its origin is as yet unknown. *Magyar Nyelv T.-E. Szótára*, I, p. 596).
169. In a document dated 1086, it is stated that the serving people should provide ten yards of woollen (?) cloth for the wardrobe of Bakonybél abbey. In 1152, in a charter of Szentmárton abbey, one reads that a freeman was supposed to give, among other things, 12 yards of woollen (?) woven fabric to the Church yearly on the day of Saint Michael for which service he could pasture his sheep free on the lands of the abbey (Antal Szmik, *Gízella királyné himzö iskolája — The Embroidery-School of Queen Gizella*, Bp.: Kerner Albert nyomdája, 1909, pp. 30–31; M. Undy, *Hungarian Needlework and Weaving*, 1934?, pp. 9, 15).
170. These guilds were called in Hungarian *csapó-céh* or *szürtakács-céh*.
171. Györfly, 1930, p. 47.
172. A. Béres, *A debreceni cifra szür*, 1955, pp. 5–7; Gáborján, 1970, p. 470; Györfly, 1930, p. 111; Elemér Mályusz, "A mezővárosi fejlődés" (The Development of Prairie-Towns), in *Tanulmányok a parasztság történetéhez Magyarországon a XIV. században* (Studies Concerning the History of the Peasants in 14th c. Hungary), ed. György Székely, Bp.: Akadémiai Kiadó, 1953, p. 135.
173. Györfly, 1930, pp. 46–48; Cornel Irimie, *Pivele si vitorile din Marginimea Sibiului si de valea Sebesului* (with German summary: Die Walkmühlen und Wirbelkorbanlagen in der Marginimea Sibiului und im Mühlbachtal), Sibiu: Muzeul Brukenthal, 1956, pp. 8–10; Lajos Szádeczky, *Iparfejődés és céhek története Magyarországon* (The History of the Industry and the Guilds in Hungary), Bp.: Országos Iparegyesület, 1913, I, pp. 65, 78; II, pp. 91, 97–98, 135.
174. The *guba*-coat is an archaic straight cut garment made from a fleecy woollen blanket.

It certainly had its predecessors among fur and leather garments. In Hungary, however, it appears first only in the late 16th century (János Melich, *Szikszaí Fabricius Balázs latin-magyar szójegyzéke 1590-ből*—The Hungarian-Latin Vocabulary of Balázs Fabricius de Sziksza from 1590, Bp.: Magyar Tudományos Akadémia, 1906, nr. 185) in the north-eastern regions, showing that the mode of the coat reached Hungary from the east (it was first worn by Ruthenians). Even in the 17th century, the *guba* was worn only in the eastern regions (Alberto Molnár Szenciensi, *Dictionarium Vngarico-Latinum, Noribergae*, 1604; Ámos János Comenius, *Index vocabulorum*, Gyula-Fejérvár, 1642, p. 240, #450).—For its appearance in Debrecen see: A. Béres, *A debreceni cífra szűr*, 1955, p. 7; Györffy, 1930, p. 111; Gábor Lükő, “Az alföldi guba-viselet eredete” (The Origin of the *Guba* Worn on the Great Plain), in *Debreceni Képes Kalendárium*, 1939, pp. 121–122. On its manufacture see Margit Luby, “A guba készítmódja és a gubás mesterség” (The making of the *Guba* and its Trade), *N.E.*, XIX, 1927, pp. 144–145; Malonyay, V, pp. 27–37.

175. Györffy, 1930, pp. 111–122.

176. As a result of their large orders, filled only with the greatest difficulty by the Saxonians, the quality of the Transylvanian *szűr*-fabric decreased and only regained its standard of high quality in the mid-19th century, when—with the exception of *szűr*-mantles—garments made from it were no longer in demand.

177. Györffy, 1930, pp. 125–126. In contrast to the Saxonian output, the 76 *szűr*-weavers and fullers of Ratkó, Upper Hungary, made 1600 rolls of *szűr*-fabric in 1866 (Malonyay, V, pp. 53–70).

178. Györffy, 1930, pp. 111–119.

179. Várpalota and Privigye in Transdanubia; Matolcs, Nagyálló and Káló on the Great Plain; Gyöngyös, Putnok, Miskolc, Klenőcz, Nagyrőce, Jolsva, Csetnek, Losonc, Rimaszombat, Rozsnyó, and Ratkó in Upper Hungary (Györffy, 1930; Malonyay, V, pp. 53–70).

180. Ákos Szentkirályi, *Erdély juhai, Erdély juhtenyésztése* (The Sheep and Sheep-Breeding of Transylvania), Kolozsvár-Cluj, 1925.

181. The Nádasdy family inventories of 1552 indicate that the length of one roll of *szűr*-fabric was between 18.90 and 23.31 m (30–37 cubits) (Gáborján, 1970, p. 471; Lajos Bernát Kumorovitz and Erzsébet M. Kállai, “Kultúrtörténeti szemelvények a Nádasdiak 1540–1550-es számadásaiból” [Cultural-Historical Extracts from the Account-Books of the Nádasdi Family], *Történeti-Néprajzi Füzetek* Bp., II 1960). According to a Transylvanian general price-list, dated 1627, the required length of a roll of *szűr*-fabric was 23.31 m (37 cubits) (Györffy, 1930, pp. 49–50), while in the 19th century, the length varied between 17.64 and 18.90 m (23–30 cubits) (Györffy, 1930, pp. 88, 125). In the early 20th century, it was only between 16.38 and 17.64 m (26–28 cubits) (Györffy, 1930, p. 88). In Upper Hungary, a price-list of 1812 shows the length of a roll to be 15.12 m (24 cubits) (Györffy, 1930, p. 183).

182. From a description by Sándor K. Nagy, *Biharország* (Bihar County), Nagyvárad: Hollósy, 1884.

183. A price-list from Brassó, Transylvania, shows that in 1626 the price of one roll of white *szűr* fabric was 4 forints, and of black or grey fabric 3 forints (Á. Szentkirályi, *Erdély juhai*, . . ., 1925, p. 7). From another Transylvanian price-list, dated 1627, we learn that the price of one roll of white fabric was 5 forints, a roll of black fabric 4 forints, and of grey only 3 forints (Györffy, 1930, p. 50). In Bars county (Upper Hungary), the price of one roll of the best quality white *szűr*-fabric was 16 forints; of inferior white 14 forints, of grey 12 forints, and of inferior grey 10 forints in 1674–75 (Gáborján, 1970, p. 473; Rezső Jászai, “Limitációk 1602, 1675 és 1688-ból”—Price Limitations in 1602, 1675 and 1686, *Történelmi Tár*, 1898, p. 561). In Transylvania, a large white *szűr*-mantle cost 3 forints, while a big coat of similar proportions made of grey fabric cost 2 forints 60 denars in 1744 (Gáborján, 1970, p. 473; József Koncz, “Az 1744. évi erdélyi árszabás”—Price Limitation in Transylvania, 1744, *Magyar Gazdaságtörténeti Szemle*, 1895, p. 194). In an Upper Hungarian price-list, dated 1812, the price of a large white *szűr*-mantle made of the best quality material was 4 forints; the same coat made of inferior quality white material cost 3.24 forints, and of grey fabric 2 forints. In the same price-list, one length of the best quality white *szűr*-fabric cost 12 forints; inferior quality white fabric 10 forints, and black fabric 8 forints (Györffy, 1930, p. 183).

184. This survival was especially pronounced in Bihar county (Great Plain), in the Hajdúság Region (Great Plain), along the River Ipoly (Upper Hungary), in the villages of Markaz, Domoszló and Veresmart (Upper Hungary) and in the town of Kaposvár (Transdanubia). An interesting map in the as yet unpublished Hungarian Ethnographical Atlas, based upon

historical, literary and contemporary ethnographical sources, shows that older people from all over Hungary clearly remembered grey *szűr*-fabric and grey *szűr*-mantles from their own lifetime in this century (Gáborján, 1970, p. 473).

185. In Bihar county and the Hajdúság Region (Great Plain), in the towns of Vác, Hatvan and Tura and along the River Ipoly (Upper Hungary).

186. The price of a roll of the best Transylvanian white fabric, sold in Debrecen in the 19th c., varied between 24 and 49 forints from year to year (Györffy, 1930, p. 126).

187. In Hungarian called *csapó-föld*, a fine white powder of white wash put into the water of the fulling mill. *Szűr* fabric whitened by this powder was of lesser quality.

188. 10–14 forints in 1812/13, Györffy, 1930, p. 126).

189. A. Béres, *A debreceni cifra szűr*, 1955, pp. 12–13.

190. A wandering word which has its origins in the English. In the Hungarian language it appeared probably via Italian and to a lesser extent Serbo-Croatian sources in the 16th century (*Magyar Nyelv T.-E. Szótára*, II, p. 377).

191. In the Nagykúnság Region, particularly at Kunmadaras and Karcag, and less frequently in Bihar County (Great Plain).

192. Györffy, 1930, pp. 22–23, 94.

193. Györffy, 1930, pp. 48, 126.

194. I. Györffy, "A Szürszabó mesterség (The Szűr-Making Trade), *M.N.Y.*, XXVI, 1930, pp. 411–417.

195. Györffy, 1930, p. 108.

196. Ferenc Gönczi in *Somogyi Ujság* (Dec. 25th, 1929); Györffy, 1930. pp. 201–203.

197. Györffy, 1930, p. 196.

198. Györffy, 1930, p. 11.

199. *Szürs* with slightly shaped shoulders appeared only in the late 19th and early 20th centuries.

200. It is possible that the back-vent was copied from over-coats worn by townpeople in the 19th century. The Transylvanian Saxonian *szürs* have long vents on the sides, which indicate an ancient derivation and suggest that the garment could formerly have been used for riding. The comfort of the rider was important for nomadic mantles and many of the Central Asian mantles have such side-vents.

201. I. Györffy was the first to point out that the back-collar of the *szűr* might have developed from a hood (1930, p. 29), and indeed there are *szürs* which are made with a hood (see Kresz, 1957, Pl. 29, representation from 1822). Recently A. Gáborján (1970, pp. 478–481) suggested that the back-collar is probably a relatively modern addition to the *szűr*. She believes that it developed from the fashionable historical costumes of Western Europe. In the 15th–17th c., a fur-lined mantle, called *Schaube* in German, appeared with a large back-collar. It was also worn in Hungary and served, according to her, as the example for the back-collar of the *szűr*. Although the collar of the *Schaube* and of the *szűr* show certain similarities, those alone are not enough to prove that the one was the inspiration for the other. The earliest detailed description of a *szűr*-mantle from 1627 already mentions the collar (Györffy, 1930, p. 21), and the earliest representation of the coat is with a back-collar (Wilhelm Dillich, *Vngarische Chronica*, 1600, reproduced: Gáborján, 1970, p. 478, fig. 4).

202. The cut of the *szűr* is based on the comparatively narrow width of woven fabric. In a letter dated May 4th 1971, Mária Kresz noted that Supán *szür*maker in the town of Mohács cut his *szürs* from large pieces of cloth (*ponyva*) in the 1950s. As he knew how to work only in narrow widths, he first cut the fabric in half and proceeded to make the mantle from these strips.

203. The word *aszaaj* is no longer used in the Hungarian language.

204. Once probably of widespread occurrence and usage, the word appears today only in certain dialects (Bálint Csűry, *Szamosháti Szótár* — Dictionary of the Dialects from Upper Szamos River, Bp., 1936, II, p. 212; *Értelmező Szótár*—Dictionary of Definitions, Bp., 1961, V, p. 613).

205. The only known example is published by Tilke, 1922, Pl. 48.

206. E. Fél and T. Hofer, *Proper peasants*, 1969, p. 326.

207. Kresz, 1957, Pls. 13, 38, pp. 65, 68, 106; Jozsef Markov, *The Slovak National Dress through the Centuries*, Prague: Artia, n.d., Pls. 97, 149.

208. Veszprém, Zala, Vas and Somogy counties.

209. For early representations see Kresz, 1957, Pls. 35, 50, 83, 85, 90–93; for wood carvings

- see note 218. Similar closed sleeves, although slightly longer, were worn by the peasants in Csököly village, Somogy county, Transdanubia (Györffy, 1930, pp. 204–209).
210. Györffy, 1930, pp. 173–174.
211. A *szür* with closed sleeves from Büdszentmihály, Szabolcs county, is to be found in the collection of the H.E.M. (acc. no. 15.759, made by József Vámos, c. 1896, reproduced by Györffy, 1930, pp. 123–124, figs. 107, 108).
212. Saxonian mantles in the H.E.M.: acc. nos. 74.994 (dated 1900); 17.408 (collected in 1898). For representations see: Banateanu, Focsa and Ionescu, 1958, fig. 365; Iulius Bielz, *Portul popular al Sasilor din Transilvania* (Saxonian Folk Costume in Transylvania), in the series *Caiete de Arta Populara*, n.p.: Editura de Stat Pentru Literatura si Arta, n.d., figs. 21, 23; Györffy, 1930, p. 22 (fig. 16) & p. 41 (fig. 35); *Peasant Art in Austria and Hungary*, ed. Charles Holme, London, Paris, New York: The Studio Ltd., 1911, fig. 781.
213. 17th c. Transylvanian representations showing the influence of the Turkish mode in the Hungarian and Saxonian costumes are published by János Szendrei, *Adatok a magyar viselet történetéhez* (Data for the History of Hungarian Costume), offprint from *Archaeológiai Értesítő*, 1907–1908, Pls. XI, XII, XIII, XIV, XVI, XVII.
214. In the Nagykunság Region and in Bihar county, coats measuring 134 cm in length are known, while a 120 cm length was usual. Those from Miskolc measure up to 126 cm.
215. The longest *szür* known from this area measures 112 cm, but this is exceptionally long and uncharacteristic.
216. Györffy, 1930, pp. 18, 21 (fig. 14).
217. Such *szürs* in the collection of the H.E.M.: acc. nos. 17.407 and 17.410 (Handlova?, Nyitra county, Upper Hungary), 17.408 (Saxonian from Transylvania).
218. László Madarassy, *Trans-Danubian Mirror Cases*, in the series *Monumenta Hungariae Ethnographica*, A, I, Bp., 1932, figs. 5, 8, 19, 67; Malonyay, III, figs. 155, 158, 210, 229, 256, 288, 287, Pls. VII, IX, XI. The H.E.M. has a rich collection of Transdanubian wood-carvings which are decorated with figures represented in *szür*-mantle; as *mirror* cases (1840: Magyargencs, Veszprém county [fig. 67/D]; 1842: Transdanubia; 1843: Transdanubia; 1843: Halimba, Veszprém county; 1847: Doba, Veszprém county; 1847: Transdanubia [fig. 67/E]; 1840s: Sümegprága, Veszprém county; 1861: Zajk, Zala county; 1873: Nagygyimót, Veszprém county; 1874: Transdanubia [fig. 67/F]; 1870s: Kutas, Somogy county; 1886: Transdanubia; 1889: Kákics, Baranya county; 1880s: Kisbajom, Somogy county), *razor* cases (1890: Rábapatona, Győr-Sopron county), *mangles* (1841: Völcséj, Győr-Sopron county; 1842: Transdanubia); *flutes* (1842: Bakonybél, Veszprém county [fig. 67/C]; 1872: Ostiasszonyfa, Vas county) (from the exhibition *The History of Hungarian Folkart*, Bp., Royal Castle, April–September 1971). Some of the figures are reproduced by Györffy (1930, Pls. 84–88).
219. Györffy, 1930, pp. 18, 58–59. The earliest such *szür* in the collection of the H.E.M. was made in Debrecen in 1865 (acc. no. 76.852).
220. M. Kresz, “Vengersky narodny *cifraszür*”, 1950, p. 104, fig. 9 (Hungarian noblemen in *szürs*, 1860s); Györffy, 1930, p. 15, fig. 7 (lady's *cifraszür*, 1870s).
221. In Hungary, during the Turkish occupation of the 16th–17th centuries, a special “Hungarian” mode developed influenced by a mixture of European Renaissance, early Baroque and Turkish styles. This mode did not disappear after the 1686 liberation of the country from the Turks, but survived, with many changes both important and insignificant, until the late 19th century. As the gala costume of the nobility, it was still worn in the 20th century and the simpler variations were also worn by some of the common people. These Hungarian costumes were made in the 18th and 19th centuries by the so-called “Hungarian tailors” (*magyar szabó*), while the fashionable European mode was made by the so-called “German tailors” (*német szabó*), referring not to the nationality of the tailors themselves but to the style of the garment which they made.
222. Györffy, 1930, pp. 18, 25, fig. 13. For early representations see: Kresz, 1957, Pls. 1 (1793), 30 (1822), 31 (1822) and p. 60.
223. From Somogy, Zala, Vas, Veszprém, Győr, Komárom and Fejér counties.
224. Vinkovci in Slavonia.
225. Györffy, 1930, pp. 207–208, figs. 182, 183, 189, 190.
226. Meaning *szür*-cape.
227. Meaning collar-*szür*.
228. Györffy, 1930, pp. 208–209, fig. 184.

229. Other types of hooded, cape-like garments, made from heavy, fulled, woollen fabrics and reflecting archaic traditions, can be found in *Transylvania* (H.E.M., acc. no. 95.321, Csík county, made of white *szür*-fabric, collected in 1912) and throughout the *Balkans* (from *Bulgaria*: Musée de l'Homme, Paris, acc. no. 98.65.32, Kotel ? Region, Zivkovo, made of brown woollen twill; Tilke, 1956, Pl. 60/2-3; from *Romania*: Nicolae Dunare and Constantin Catrina, *Portul popular romanesc de pe Tîrnave*, Brasov: Casa Creatiei Populare a Judetului Brasov, 1968, pp. 121-122, figs. 84-85). It is questionable whether these garments have any connections with the *köpönyeg*- or *gallér-szürs*.

230. The expression *cífraszür* means decorated *szür*. The Hungarian term *cifra*, meaning decorated, is documented first from 1518. The word originally meant mathematical zero (the original source of the word is the Arabic *sifr* meaning mathematical zero, which through medieval Latin passed into most European languages) and in Hungary may formerly have also referred to circular ornaments or objects which were adorned with small circles, i.e. zeros (*Magyar Nyelv T.-E. Szótára*, I, p. 428).

231. József Huszka, who introduced the *cífraszür* to ethnographers and students of applied art, (see note #1), believed in his later works that the richly embroidered decoration of the *szür*-mantles derived from Sassanian ornaments which had influenced the decorative style of the Hungarians long before they arrived in the Carpathian Basin, and that these ancient ornamental styles had survived until the late 19th century. It was I. Györfly (1930), who discovered that such *szür*-embroidery styles really originate in the late Baroque and Biedermeier motifs of the 18th and early 19th centuries. Károly Viski came to the same conclusion examining a single motif, the rose ("A pávaszem" — The Peacock Eye, *N.É.*, XVIII, 1926, pp. 24-27).

232. *Történelmi Tár*, XVIII, p. 187; Györfly, 1930, p. 50.

233. In Hungarian: "Az nemeseknek címere boytos szuerre változnak" (The noblemen's coats-of-arms can be changed into a tasseled *szür*). András Prágai, *Fejedelmek serkentő órája* (The Awakening of Princes), Bártfa, 1628 (after *Magyar Nyelvtörténeti Szótár*—Hungarian Language-Historical Dictionary, Bp., III, p. 358).

234. With reference to their antiquity, I. Györfly (1930, pp. 30-33) points out that these motifs appear related to the applied felt-ornaments of the Central Asian Turks (in particular on Karakirgiz works). Historically the Hungarians were associated with different Turkic tribes from before the 5th c. A.D. and lived in areas dominated by Turks until the late 9th c. It is therefore by no means impossible that their decorative art preserved some elements of these old traditions and influences. The folk art of the Bashkirs, a Turkic group living on the southern and southwestern slopes of the Urals in the Kama River area, who are linguistically connected to the Hungarians, shows the tradition of similar applied motifs (Sergei Ivanovich Rudenko, *Istoriko-etnografichesky ochenki*, in Russian, in the series *Akademia NAUK SSSR, Bashkirsky Filial, Institut Istorii, Yazika i Literatury*, Moscow-Leningrad: Akademii NAUK SSSR, 1955, pp. 294-298).

235. In Hungary certain Renaissance and Ottoman Turkish traditions of the 16th-17th c. survived in the Baroque and Biedermeier motifs. These elements also appear in *szür*-embroidery.

236. Malonyay, V, Pls. between pp. 80 & 81 (patternbook of István Fülep, leather-garment maker from Miskolc town, 1824; patterns of Dániel Nyitray, Miskolc, c. 1870). Pages of the same patternbooks are also reproduced by Gyula Ortutay, *A magyar népművészet* (Hungarian Folkart), Bp.: Franklin Társulat, 1941, I, Pls. XVIII, XIX, pp. 247-248.

237. Györfly, 1930, pp. 189-204.

238. *Vollständige Sammlung der merkwürdigsten noch dermalen bestehenden National Costüme von Ungarn und Croatien in 78 Blättern*, drawn by an officer of the Kaiserliche & Königliche Engineers, (József) von Bikessy, Graz, 1816?, in the Library of the Brooklyn Museum of Art, New York.

239. Kresz, 1957, Pl. 35.

240. In the collection of the H.E.M., shown in the exhibition of *The History of Hungarian Folk Art*, Bp., Royal Castle, April-September 1971 (one mould from Marcali, Tolna county, representing F. Milfajt; the other one from Tolna, Tolna county, representing both F. Milfajt and J. Sobri. One side of the latter is published in the catalogue *Népművészetünk Története*—The History of our [Hungarian] Folk Art, an exhibition of the H.E.M., organized by Klára K. Csilléry, Bp.: Népművelési Propaganda Iroda, 1971, fig. 31). A similar mould is reproduced in *Peasant Art in Austria and Hungary*, ed. Ch. Holme, 1911, fig. 582.

241. See note #218.

242. Sándor Farkas, *Csepreg mezőváros története* (The History of Csepreg Prairie Town), Bp.: Franklin, 1887, p. 284 (from the fourth minute-book of the town, p. 236).
243. Károly Eötvös, *A Bakony* (The Bakony Mountains), Bp.: Révai, n.d., II, p. 209.
244. Györfly, 1930, p. 214.
245. Besides governmental anti-*szűr* regulations, the very traditional *szűr-making* guilds, resisting innovation and jealous of individual success, were also opposed to the highly decorated examples. It was not until 1873, when the archaic guild system finally disappeared from Hungary, that the *cifraszűrs* began to flourish in many parts of the Great Plain and in the northern and eastern parts of the country.
246. Parallel with the decline of the *szűr*-mode and the ever-diminishing use of the *szűr*-fabric for other garments, the so-called Hungarian *purzsa* sheep was quickly disappearing to be replaced by the more generally useful *merino* sheep (Á. Szentkirályi, *Erdély juhai* . . ., 1925).
247. For stitches used in *szűr*-embroidery see: Kornélia Ferenczy — Gertrúd Palotay, *Himzömesterség. A magyarországi népi himzések öltéstechikája* (Embroidery. The Stitches of Hungarian Folk Embroidery), Bp.: Kókai Lajos, 1932—first ed., 1940—second ed., p. 96; Györfly, 1930, pp. 43–45 (figs. 38–39), 73–74, 143–145, 184–187, 222–223; G. Palotay, “Szűrhimzés öltésmódok” (*Szűr*-Embroidery Stitches), *N.É.*, XXII 1930, pp. 47–54; G. Palotay, “A magyar népviselet kutatása” (Hungarian Folk Costume Research) and “A magyar népművészet kutatása” (Hungarian Folk Art Research), in *A Magyar Népkutatás Kézikönyve* (The Handbook of Hungarian Folk-Research), ed. György Györfly, Bp.: Kelet európai Tudományos Intézet, 1948, II, pp. 12, 16.
248. Used were shades of red, crimson, pink, magenta, purple, blue, green, brown, yellow, orange, black, white, cream and grey.
249. Györfly, 1930, pp. 72, 96–97, 109. Silk embroidered *szűrs* were worn in eastern Hungary: in Bihar county, the town of Debrecen and in the Szilágyság Region, etc. They were always master-works made by *szűr*-makers aspiring to enter a guild or special *szűr*-maker group and were worn by well-to-do villagers and coachmen of large estates. An outstanding example, made by Sándor Bagosi at Nagyszalonta, Bihar County, is in the H.E.M. (acc. no. 77.169).
250. Beaded details can be found on some Debrecen and Nagykún *szűrs*, particularly those made in the town of Kunmadaras (H.E.M., acc. no. 77.165, made in 1888).
251. In the 19th c., the same term was applied to embroideries of Ayrshire work in Scotland.
252. To produce this charcoal, thin hazel branches were cut into pieces 8–10 cm in length and then split into pencil thickness. The small wooden pieces were placed in a ceramic pot which was in turn covered with a tightly-fitting mud top. The pot was then put into a very hot oven over night and only removed the following morning, by which time the wooden sticks were completely carbonized and perfectly suitable for drawing on coarse woven fabric (Györfly, 1930, p. 96).
253. Györfly, 1930, pp. 69–70, 96.
254. Györfly, 1930, pp. 189–223, Pls. 69–88; Malonyay, IV, pp. 178–182, Pl. XXIV, figs. 322–26.
255. In Hungarian “Akinek nem szüre, ne vegye magára,” meaning “Stay with your own kind.”
256. In Veszprém, Zala, Vas and Somogy counties.
257. A Transdanubian mountain north of Lake Balaton.
258. A large town north of Lake Balaton, centre of Veszprém county.
259. A county in Transdanubia.
260. Similar representations, which quite likely took their inspiration from the decorated *szűrs*, often appear on Transdanubian wood-carvings. (See note #218.)
261. A good example of such *szűrs* from Csököly village, Somogy county is in the collection of the H.E.M., acc. no. 17.409. At Kaposvár, among other places, such coats were called “Garibaldi” or “peasant” *szűrs* (Györfly, 1930, figs. 192–193).
262. A. Béres, *A debreceni cifra szűr*, 1955; István Ecsedi, “A hortobágyi pásztorviselet” (Herdsman’s Costume from the Hortobágy Area), *N.É.*, XV, 1914, pp. 21–56; Györfly, 1930, pp. 111–154, Pls. XLIX–XLIV, 37–52; J. Huszka, “A debreceni cifraszűr”, 1885, pp. 85–95; Lajos Zoltai, “A debreceni viselet a XVI–XVIII században” (The Costume in Debrecen from the 16th–18th c.), *Ethnographia* (Bp.), XLIX, 1938, pp. 21–28.
263. A. Béres, *A debreceni cifra szűr*, 1955, p. 30; Györfly, 1930, p. 138.
264. Good examples from the town of Hajdúböszörmény are in the collection of the H.E.M., acc. nos. 76.854 (c. 1885); 76.856 (early 1890s); 76.857 (1887).
265. I. Györfly, “A bihari cifaszűr”, 1929, pp. 89–109; Györfly, 1930, pp. 46–76, Pls. 1–20, I–XVI.

266. To a lesser extent also at Derecske, Berettyóújfalu, Sarkad, Zsáka, Nagyléta and Diószeg.
267. The earliest sewing machine was invented in 1790 by Thomas Saint, a London cabinet maker, but remained unnoticed. A chain-stitch machine was made by a German hosiery worker, B. Krems, in 1810, but the first effective sewing machine was invented in 1830 by Thimonnier in France. The sewing machine of today in its various forms is largely of American origin, stemming from inventions made between 1845 and 1854. Their production rapidly grew into an important industry (K. R. Gilbert, *Sewing Machines*, A Science Museum illustrated booklet, London: Her Majesty's Stationery Office, 1970). The sewing machine reached Hungary in the 1870s–1880s.
268. At Kolozsvár and Bánffyhungad.
269. It never became really popular in this area.
270. The *cifraszűrs* of the Great Plain also reached Transylvania via Arad. The Nagykúnság region variations of the embroidered *szűrs* became popular in eastern Transylvania at the same time that the Bihar *szűr* flourished in central Transylvania.
271. I. Györfly, *Nagykún szűrhimzések*, 1925; Györfly, 1930, pp. 77–110, Pls. 21–36, XVII–XLVIII.
272. E. Fél, *Hungarian Peasant Embroidery*, 1961, p. 23, figs. 7, 56.
273. I. Györfly, *Matyó szűrhimzések*, 1928; Györfly, 1930, pp. 155–199, Pls. 53–68, LXV–LXXX; I. Györfly, *Matyó népviselet* (Folk Costumes of the *Matyós*), ed. & arranged by E. Fél, Bp.: Képző-művészeti Alap, 1956, pp. 43–46 & illustrations; Malonyay, V, pp. 53–70 & illustrations (description of Gyula Fábián).
274. For 19th c. representations of Slovakian *szűrs* see J. Markov, *The Slovak National Dress . . .*, figs. 52, 55, 57, 80, 142, 143, 147, 148 (not all illustrations of this book depict Slovak peasants).
275. *Szűr*-making centres developed in Upper Hungary in those places, where *szűr*-fabric was made: Putnok, Gyöngyös, Rimaszombat, Miskoic, Rozsnyó, Ratkó, etc. For the *Palóc szűr*, Losonc and Balassagyarmat were particularly important.
276. It has been suggested that military ranks of the ancient clans are reflected in these distinct, traditional colour-differences.
277. I. Györfly, *Matyó szűrhimzések*, 1928; *Matyó népviselet*, 1958.
278. At Mezőkövesd, Tard and Szentistván.
279. See note #212.
280. Some *szűrs* (as for example acc. no. 17.408 in the H.E.M.) had sequinned decoration beside the applied ornaments.
281. *Szűr*-mantles were formerly unlined. Lining began only in the 1890s, when the garments were lined to the hips (Györfly, 1930, p. 94).
282. Situated north of Budapest on the eastern bank of the Danube.
283. Györfly, 1930, Pls. 66–68.
284. Mainly after Gáborján, 1970; Györfly, 1930; Malonyay, IV–V.

Glossary

Achaemenidae or **Achaemenids** Persian royal dynasty whose name derives from Achaemenes (reigned c. 700 B.C.). The dynasty came to an end in 330 B.C.

Ahuramazda Supreme god in the ancient Persian pantheon in the time of the reformed religion of Zoroaster. The name is best translated as the "Wise Lord."

Alans (*Alani*) Nomadic people, eastern division of the Sarmatians.

Apadana Large audience hall in the royal palaces of Darius at Persepolis and Susa.

Aszaj Hungarian word; originally it meant the lower side portion of the *szür*-mantle. In the case of most *cifraszűrs*, it means the central side-panel of the *szür*-mantle. The double *asza* is found only on the Debrecen *szűrs*.

Avars of Europe Sometimes called "pseudo Avars", probably a Turkic tribe which was subjected by the true Avars, a nation perhaps identical with the Yüan-Yüan. In 567 A.D., the Avars occupied the Carpathian Basin and were then probably the greatest power in Europe. They vanished from history in the early 9th century.

Bactria (*Bactriana*) The ancient name of the country between the Hindu Kush range and the Oxus River (Amu Darya). The capital was at Bactra (now Balkh). It was one of the satrapies of the Persian Empire.

Bashkirs A Turkic, nomadic people living on the southern and southwestern slopes of the Urals (U.S.S.R.).

Biedermeier Refers in Central Europe to the petit bourgeois style of the first part of the 19th century. It combines Baroque and Empire elements and was used mostly for decorative arts.

Boyars Romanian aristocrats.

Cheremiss (*Maris*) Finno-Ugrian group living on both sides of the middle Volga River (U.S.S.R.).

Chorezmia Region extending over both banks of the Lower Oxus (Amu Darya) and around the Aral Sea, which formed part of the 16th satrapy under the Achaemenids.

Cifraszür *Szür*-mantle decorated with embroidered or applied ornaments.

Cilicia A district of Asia Minor extending along the south coast between Pamphylia and Syria. Its northern limit was the crest of Mt. Taurus.

Croatia Western part of Yugoslavia inhabited by the Croats (a southern Slavic group).

Ephthalites or *White Huns* A people of Iranian, Turkic or Mongolian origin, referred to by early writers as "White Huns." They had a considerable importance in the history of India and Persia in the 5th and 6th centuries A.D.

Finno-Ugrian A linguistic group probably closely connected to the Ural-Altaic family of languages. It is represented in Europe by the Hungarian and Finnish languages.

Galicja Portion of present-day Poland lying on the northern slopes of the Carpathians.

Guba Heavy coat made of a fleecy woven woollen blanket, worn mostly in Eastern Hungary.

Hajdúság District on the Great Hungarian Plain.

Hajdú Towns Towns of the Hajdúság region.

Hanáks Inhabitants of the Hana Plain in central Czechoslovakia who speak a Czecho-Moravian dialect.

Huns A nomadic people of Turco-Mongol origin, the instigators of the great invasions. In 374 A.D., they invaded south Russia and under Attila (434–452), a large part of Europe. They withdrew after Attila's death, but some settled in the Balkans, and others in south Russia on the Dnieper.

Ikat fabrics Woven with yarns which are carefully resist dyed before weaving so that subtle but very distinctive patterns can be obtained in the finished cloth.

Iranians People speaking Iranian languages, belong to the Indo-European family. That they probably came from the east is indicated by their close relationship to the Indians, with whom they previously formed a single people bearing the name *Arya*.

Kandys Coat of the ancient Medes, Persians, etc., which was worn over the shoulders; the historical prototype of the Hungarian *szür*-mantle.

Khazars, Khazar Khanat Turkish-speaking people of considerable importance during the second part of the first millennium. Their empire lay between the Sea of Azov, the Caspian Sea, the Volga and Don Rivers and the Caucasus.

Ködmön Hungarian word referring to a sheepskin jacket of varied length with long sleeves.

Lycia A district in south-west Asia Minor.

Magyars Native name of the Hungarians.

Matyó Hungarians A Hungarian ethnographic group living in the towns of Mezökövesd, Tard and Szentistván, Borsod county, North Hungary.

Media Ancient country of western Iran with its capital at Ecbatana (now Hamadan).

Medes People of Iranian origin.

Moesia Roman frontier province south of the River Danube. In the 7th century A.D. Slavs and Bulgarians entered the country and founded Serbia and Bulgaria.

Moldavia Eastern Romanian province, today divided between Romania and the U.S.S.R.

Moravia Central region of Czechoslovakia.

Nestorianism The heretical doctrine of Nestorius (c. 380 – c. 440 A.D.), patriarch of Constantinople, who distinguished two complete persons in Christ, one human, the other divine.

Oldal Hungarian word meaning side, referring to the lower side portion of the *szür*-mantle.

Pálha Hungarian word meaning gusset. In the case of the *szür*-mantles, it refers to the upper side-portion of the garment.

Palóc Hungarians Hungarian ethnographical group living in northern Hungary along the Ipoly, Zagyva and Sajó Rivers.

Parthia Province of Persia south-east of the Caspian Sea.

Parthians Nomadic tribe of Iranian origin. Under the Arsacid Dynasty the Parthians ruled Persia (c. 238 B.C.–c. A.D. 228).

Pazyryk Site in the Altai Mountains in southern Siberia where rich tombs of Iron Age horsemen have been discovered.

Persepolis One of the four capitals of the Achaemenid Persian Empire.

Persians People of Iranian origin.

Petchenegs People of Turkic origin who played a considerable role in the medieval period of Eastern Europe.

Phoenicia Situated on the Syrian coast near Beirut; capital city, Sidon.

Phrygia Ancient kingdom of Asia Minor; capital city, Gordium.

Phrygians A Thracian people of Indo-European stock who migrated from the Balkans to Asia Minor.

Sagartians According to Herodotus (VII.85) they were a nomadic Persian horse-rearing tribe.

Satrap The name given by the Persians to the provincial governor.

Saxons of Transylvania Colonizing West Germans who, arriving in various groups, settled down in Transylvania between the mid 12th and 13th centuries.

Scythians (called *Saka* by the Persians) Nomads of Iranian origin who lived in south Russia in the 6th–4th centuries B.C.

Secklers (Székelys) Hungarian ethnographical group living in the south-eastern part of Transylvania (now Romania) called Seckler-Land. Originally a Turkic group (probably one of the Kabar tribes), they joined the Hungarians in the 9th century A.D. and were responsible for guarding the eastern border of the Carpathian Basin.

Serbia Formerly an inland kingdom of south-eastern Europe, situated in the north of the Balkan Peninsula and now incorporated in Yugoslavia.

Skanderbeg or George Castriota (1403–1468) A national Albanian hero.

Southern Slavs Slovenes, Serbo-Croatians and Bulgarians; they occupy the main mass of the Balkan Peninsula.

Slovaks A Slavic people living in the semi-autonomous state of Slovakia in Czechoslovakia, an area forming part of Upper Hungary before 1918–1920.

Suba Hungarian word referring to a type of full-length sleeveless cloak made of sheepskin.

Szür, Szür-mantle Hungarian word meaning a long, straight cut, coat-like garment made of heavy, fulled, woollen twill, and characteristically worn over the shoulders by men.

Szür-fabric Heavy, fulled woollen twill woven in one cubit (60–63 cm) widths; the fabric used for the *szür*-mantles.

Thessaly A district of northern Greece.

Transylvania Region in the eastern part of the Carpathians. It formed the easternmost part of Hungary from the 10th century A.D. until 1918–20, when it was ceded to Romania.

Turfan Oasis town on the silk road in the Tarim Basin of Chinese-Turkestan.

Turks or Turkic Peoples Belonging to the Ural-Altaic language group, divided into two major groups of eastern and western Turks.

Wallachia Province in southern Romania.

Zoroaster (Zarathustra) An Iranian religious prophet of the 7th century B.C.

Yüan-Yüans (Asian Avars) Tribe probably of Mongol stock which lived in Mongolia during the 5th–6th centuries A.D.

Illustrations



Fig. 1.
Persepolis, *Apadana*; Persian (left) and Median (right) dignitaries, turn of the 6th–5th c. B.C.
Courtesy of the Oriental Institute, University of Chicago



Fig. 2.
Persepolis, *Apadana*; Eastern Stairway, Tribute Procession: Delegation no. I, turn of the 6th–5th
c. B.C.

Courtesy of the Oriental Institute, University of Chicago



Fig. 3.
Persepolis, *Apadana*; Northern Stairway, Tribute Procession: Delegation no. III, turn of 6th–5th
c. B.C.

Courtesy of The Oriental Institute, University of Chicago



Fig. 4.
Persepolis, *Apadana*; Eastern Stairway, Tribute Procession: Delegation no. IX, turn of 6th–5th
c. B.C.

Courtesy of the Oriental Institute, University of Chicago



Fig. 5.
Persepolis, *Apadana*; Eastern Stairway, Tribute Procession: Delegation no. XI, turn of 6th–5th
c. B.C.
Courtesy of the Oriental Institute, University of Chicago



Fig. 6.
Persepolis, *Apadana*; Eastern Stairway, Tribute Procession: Delegation no. XVI, turn of 6th–5th
c. B.C.
Courtesy of the Oriental Institute, University of Chicago



Fig. 7.
Persepolis, *Apadana*; Eastern Stairway, Tribute Procession: the leader of the delegation no. IV
with a Persian usher, turn of 6th–5th c. B.C.
Courtesy of the Oriental Institute, University of Chicago



Fig. 8.
Golden statuettes, Oxus Treasure, 5th c. B.C.
British Museum, London (123902-a and 123903-b). Ht. 5.6 cm
Courtesy of the British Museum



Fig. 9.
Golden statuettes (back views), Oxus Treasure, 5th c. B.C.
British Museum, London (123902-a and 123903-b). Ht. 5.6 cm
Drawing by J. E. Curtis



Fig. 10.
Silver statuette from Soloi, Sicily, 5th c. B.C.
Vorderasiatische Museum, Staatliche Museen, Berlin (VA.4852). Ht. 12 cm.
Courtesy of the Staatliche Museen



Fig. 11.
Golden plaque, Oxus Treasure, 5th
c. B.C. British Museum, London
(123969). L. 11.65 cm
Courtesy of the British Museum



Fig. 12.
Golden plaque, Oxus Treasure, 5th
c. B.C. British Museum, London
(123970). L. 4.95 cm
Courtesy of the British Museum

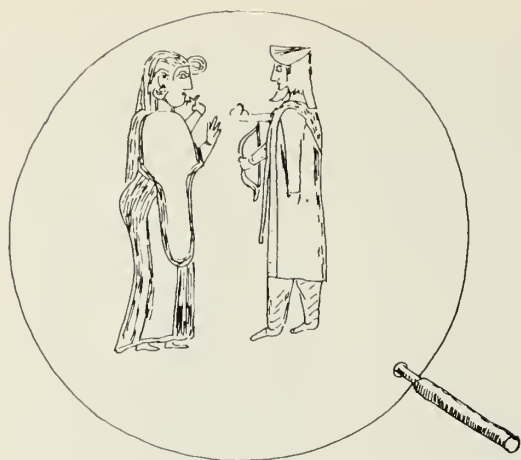


Fig. 13.
Silver box lid with engraved design, Erzingan, Armenia, 5th c. B.C.
British Museum, London, Franks Bequest (123265). Diameter 12.7 cm
(after O. M. Dalton)

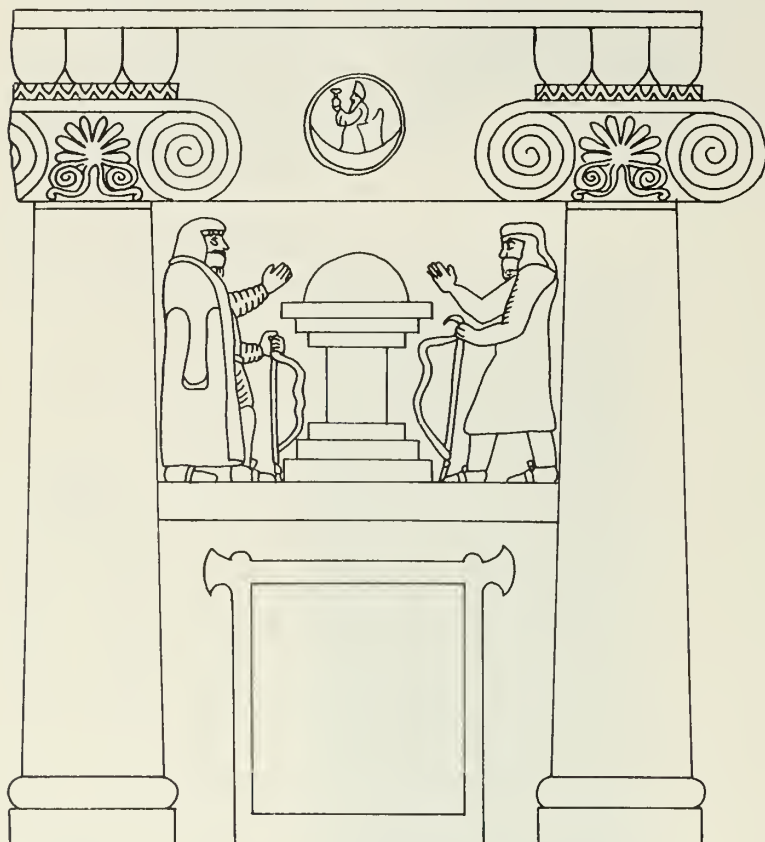


Fig. 14.
Kizkapan, Iraqi Kurdistan, entrance to a rock tomb, 5th c. B.C.
(after C. J. Edmonds)



Fig. 15.
Sacrificial scene, Dascyleion (Ergili), Phrygia, late 5th c. B.C.
Istanbul, Archaeological Museum (2361). Ht. 67 cm
Photo: Michael Gervers



Fig. 16.
Cypriot statue of an oriental figure
Istanbul, Archaeological Museum (D.1153)
Photo: Michael Gervers

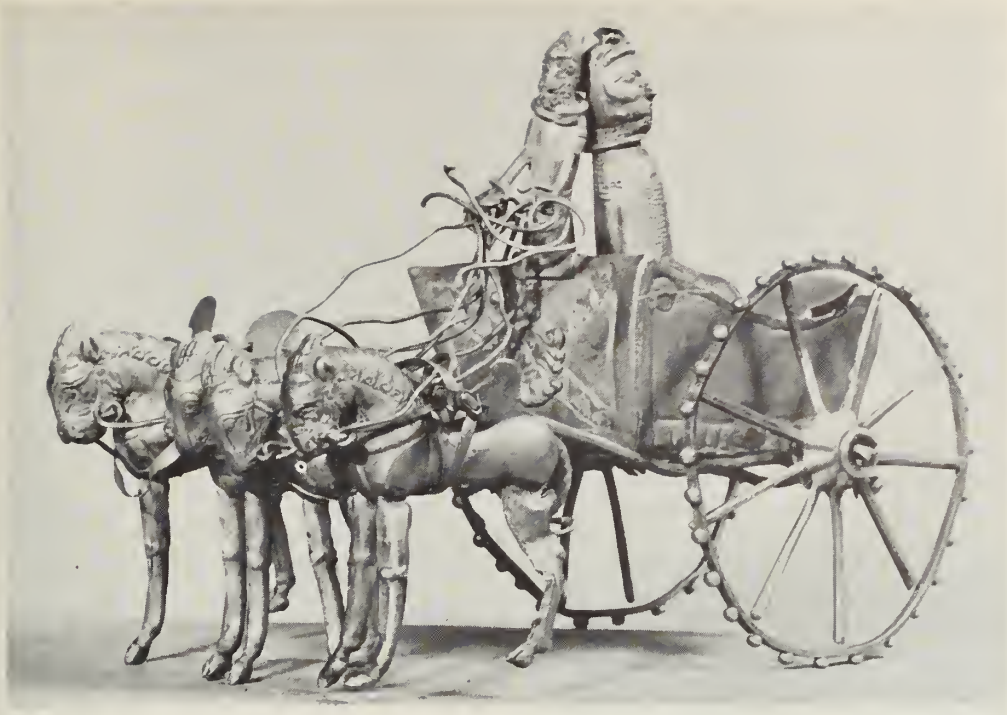


Fig. 17.
Model golden chariot, Oxus Treasure, turn of the 5th-4th c. B.C.
British Museum, London (123908). L. 18.8 cm
Courtesy of the British Museum



Fig. 18.
Back view of the passenger from the model golden chariot, Oxus Treasure, turn of the
5th-4th c. B.C.
British Museum, London (123908)
Drawing by J. E. Curtis

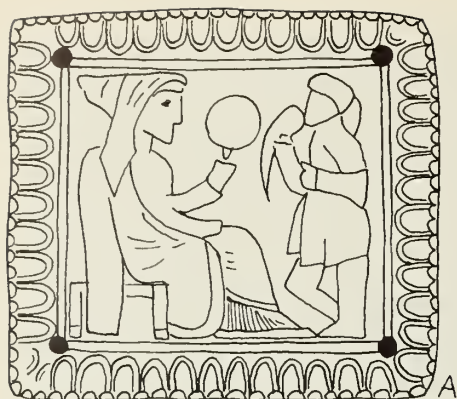


Fig. 19.

Golden plaques with embossed design from the Scythian barrows of Chertomlyk (A, mid-4th c. B.C., size 3.6 x 3.8 cm) and Kul-Oba (B, early 4th c. B.C., size 3.4 x 3.8 cm). Hermitage Museum, Leningrad (after M. I. Artamonov)



Fig. 20.

Silver drachm of Mithradates II of Parthia (c. 123–88 B.C.), reverse side

Royal Ontario Museum, Toronto (926.6.1)

Photo: ROM

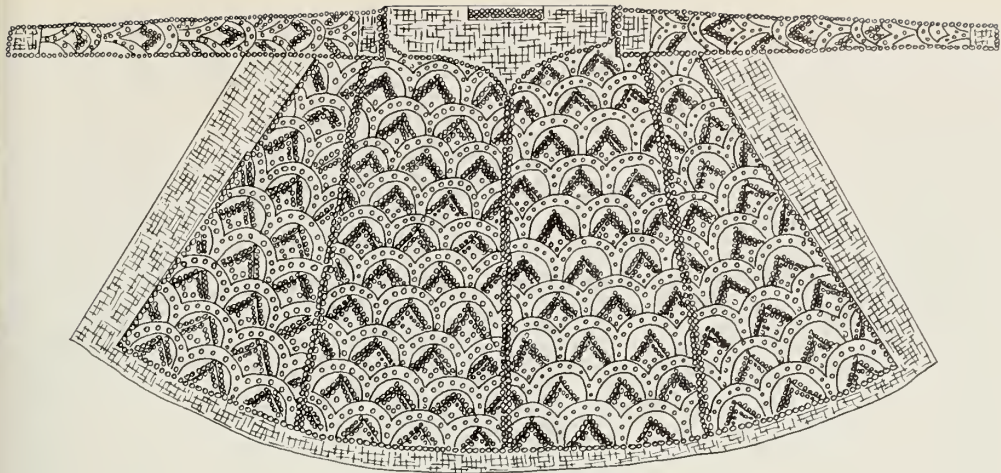


Fig. 21.
Sable coat with mosaic-scale pattern of ermine and gold-covered wooden plaques from one of the Katanda kurgans, Altai Mountains, c. 4th c. B.C. (after S. I. Rudenko)

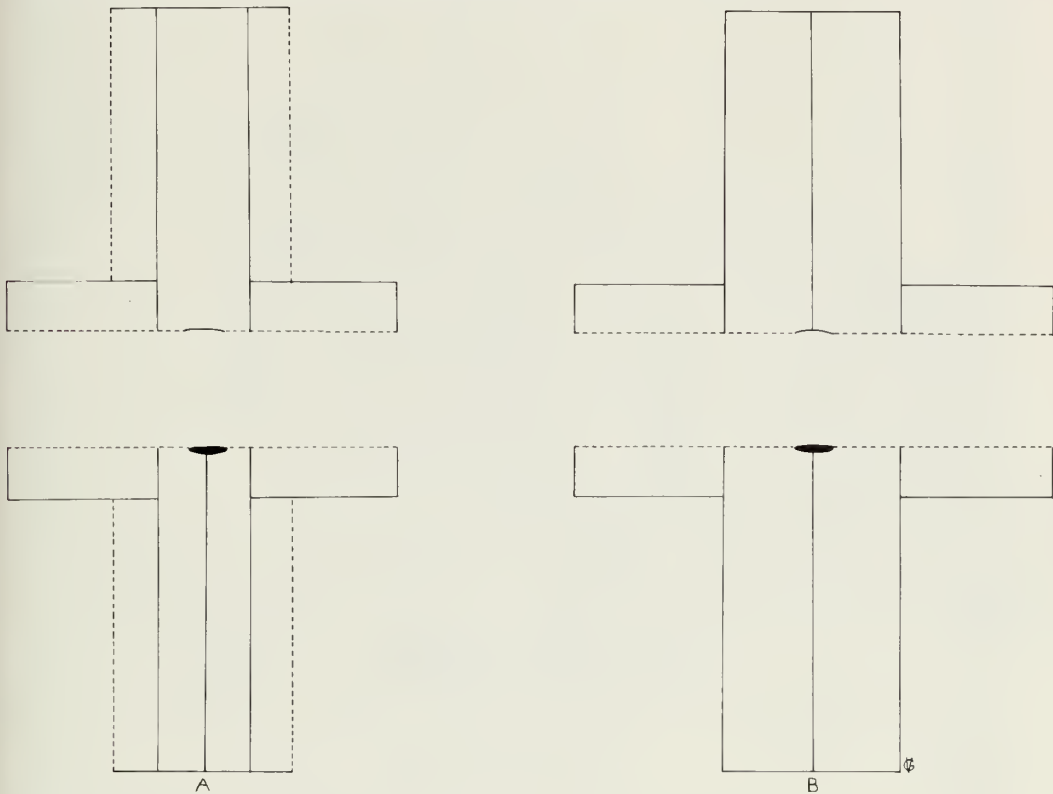


Fig. 22.
Types "A" and "B" (reconstructions)



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Fig. 23.

Frescoes depicting the festivities of Ephthalite (White Hun) grandees, Balalyk-tepe, Uzbekistan, late 5th – early 6th c. A.D.

Upper, no. 8 (southern wall): a woman in a figured silk coat with vertical sleeve line on the left.
Lower, no. 29 (northern wall): serving girl wearing a *kandys*-type coat.
(after L. I. Al'oaum)



Fig. 24.
Clay tomb figurines, Chinese, late 6th c. A.D. (Sui Dynasty).
Royal Ontario Museum, Toronto (920.1.72, a-b). Ht. 25.4 cm
Photo: ROM



Fig. 25.
Clay tomb figurine, Chinese, late 6th – early 7th c. A.D. (Sui Dynasty).
Royal Ontario Museum, Toronto (918.21.238). Ht. 21.2 cm.
Photo: ROM



Fig. 26.
Clay tomb figurines, Chinese, late 6th – early 7th c. A.D. (Sui Dynasty).
Royal Ontario Museum, Toronto (920.5.123–124)
Photo: ROM



Fig. 27.
Clay tomb figurines of warriors, Chinese, late 6th – early 7th c. A.D. (Sui Dynasty).
Royal Ontario Museum, Toronto (920.1.6, 920.1.64)
Photo: ROM



Fig. 28.
Clay tomb figurines, Chinese, first half of the 7th c. A.D. (T'ang Dynasty).
Royal Ontario Museum, Toronto (918.21.6 and 918.21.582). Ht. 25 cm
Photo: ROM



Fig. 29.
Clay tomb figurine, Chinese, first half of the 7th c. A.D. (T'ang
Dynasty). Royal Ontario Museum, Toronto (920.5.5). Ht. 24.5 cm
Photo: ROM



Fig. 30.
Clay tomb figurine, Chinese, 7th c. A.D. (T'ang Dynasty).
Royal Ontario Museum, Toronto (921.21.73). Ht.: 25.5 cm
Photo: ROM

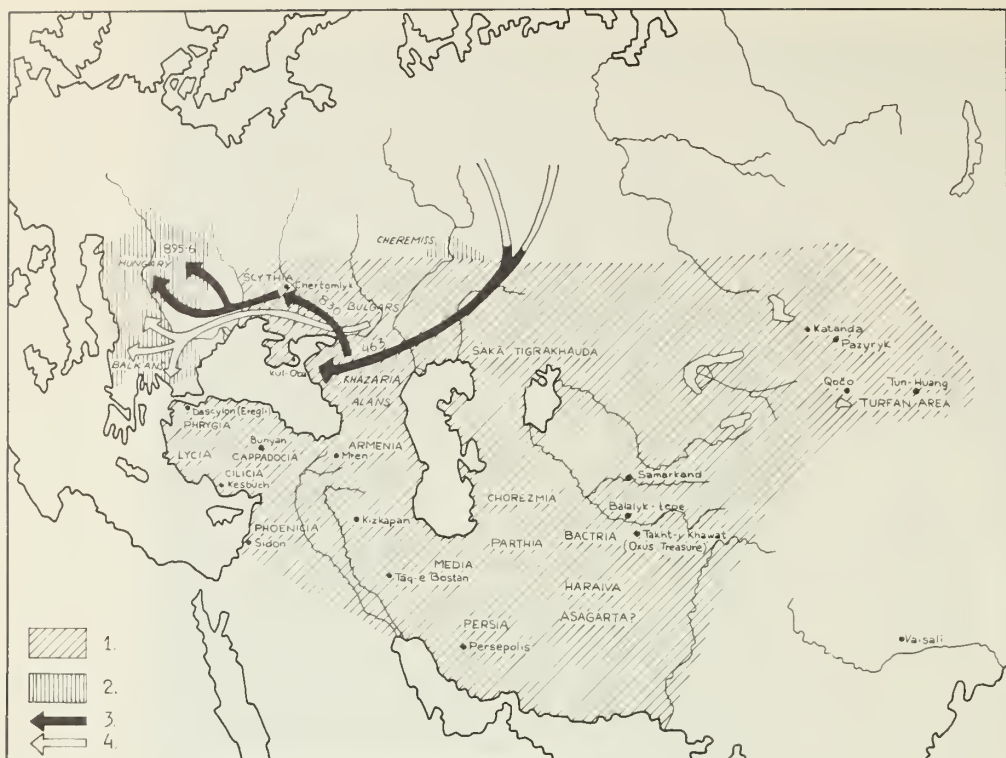


Fig. 31.

Map of Central and West Asia and Eastern Europe

1. Distribution of *kandys*-type garments between the 6th c. B.C. and 9th c. A.D.
Ethnographic material shows that such coats were still worn in this territory at the beginning of the 20th century.
2. Distribution of coats with large collar which could be transformed into a hood.
3. Migration of the Hungarians.
4. Migration of the Bulgarians.

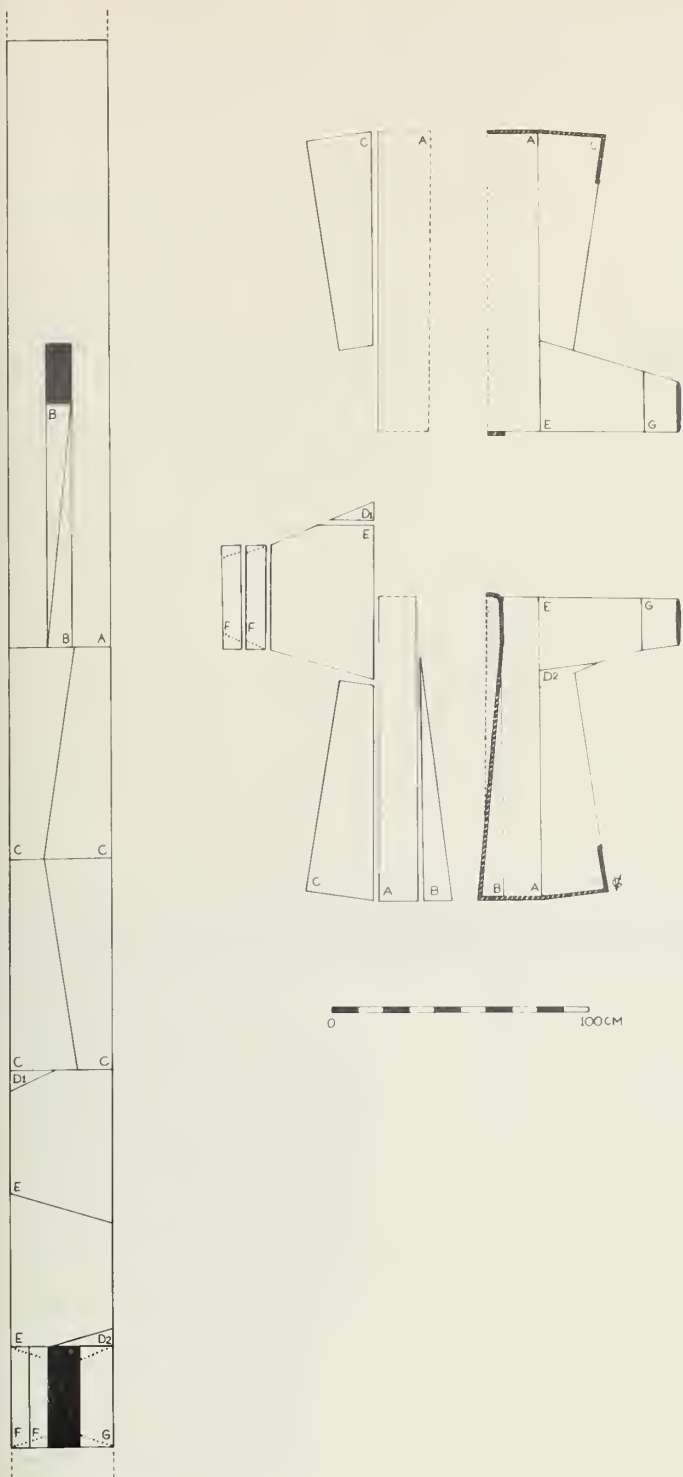


Fig. 32.
 Turkman coat of warp ikat silk, Turkestan, late 19th — early 20th c.
 Royal Ontario Museum, Toronto (972.118.9)

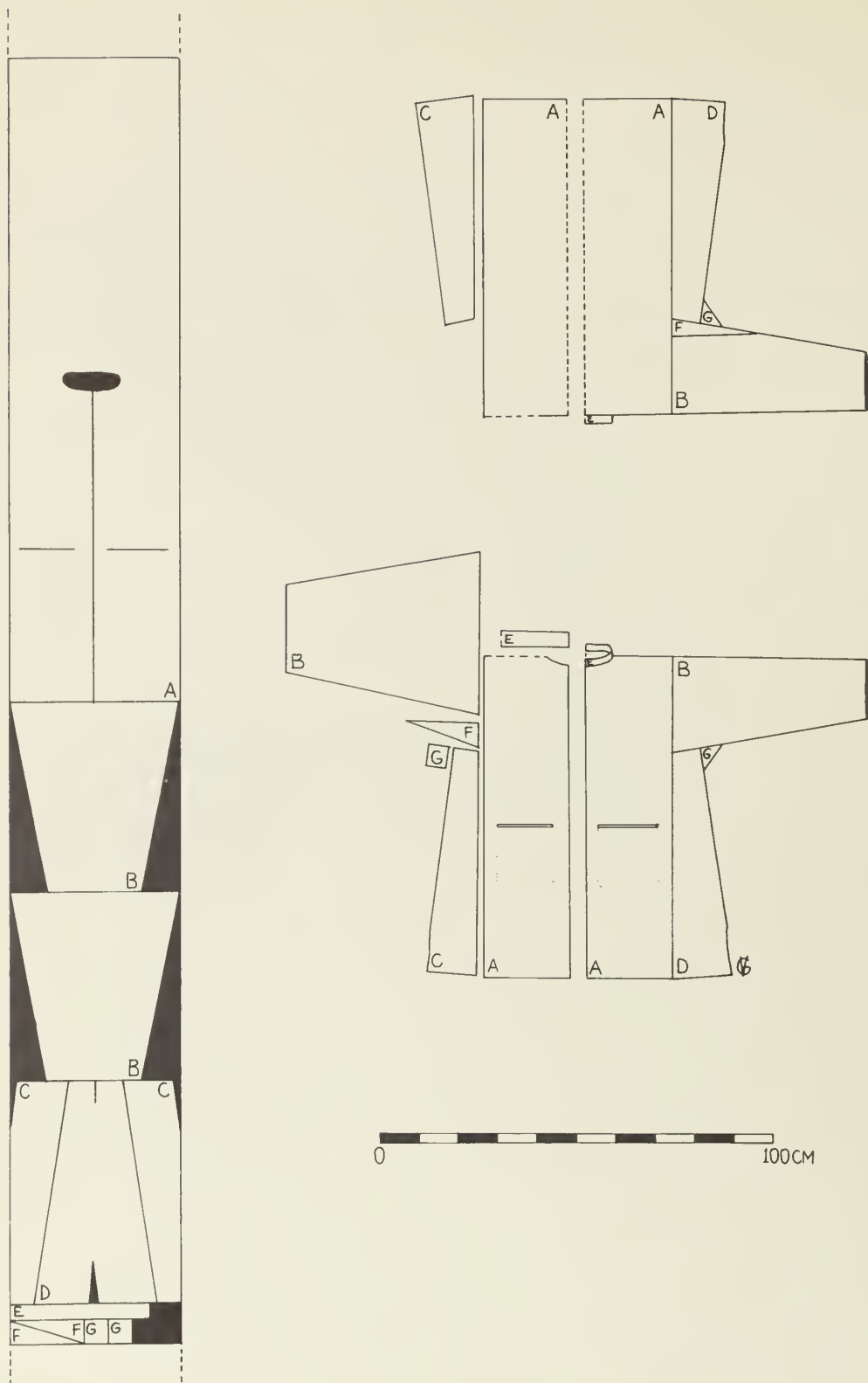


Fig. 33.
 Turkman jacket of warp ikat silk, Northern Afghanistan, first quarter of the 20th c.
 Royal Ontario Museum, Toronto (971.5.7)

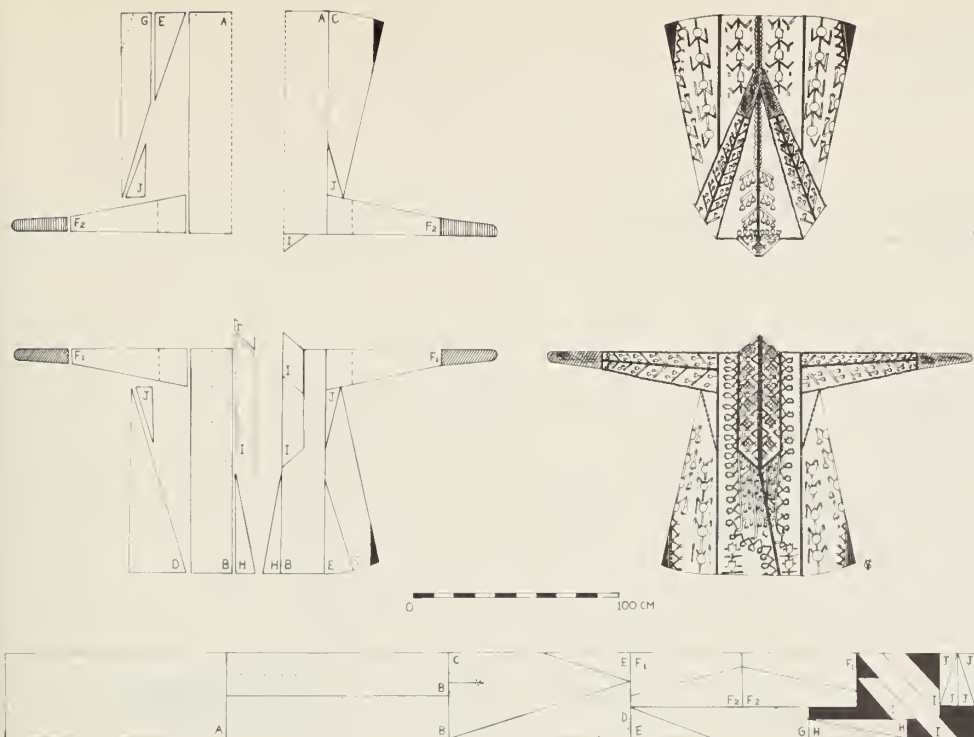


Fig. 34.
 Turkman woman's coat (*kurti*) of white cotton tabby embroidered in multicoloured silks, Merv
 Region, Western Turkestan, 19th c.
 Royal Ontario Museum, Toronto (972.124.2)



Fig. 35.
 Turkman woman's coat (*kurti*) of white cotton tabby embroidered in multicoloured silks, Merv
 Region, Western Turkestan, 19th c.
 Royal Ontario Museum, Toronto (972.124.2)
 Photo: ROM

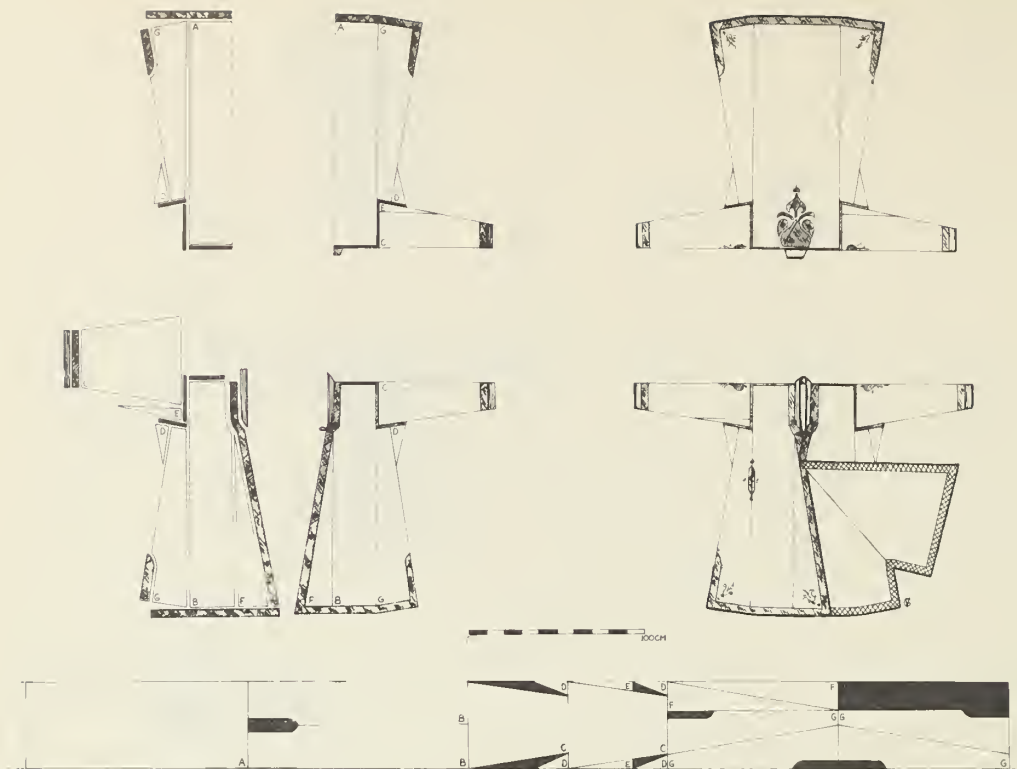


Fig. 36.
 Cashmere coat with tapestry woven borders, Kashmir, second half of 19th century
 Royal Ontario Museum, Toronto (964.218.1 — Gift of Mrs. Bruce Adams)

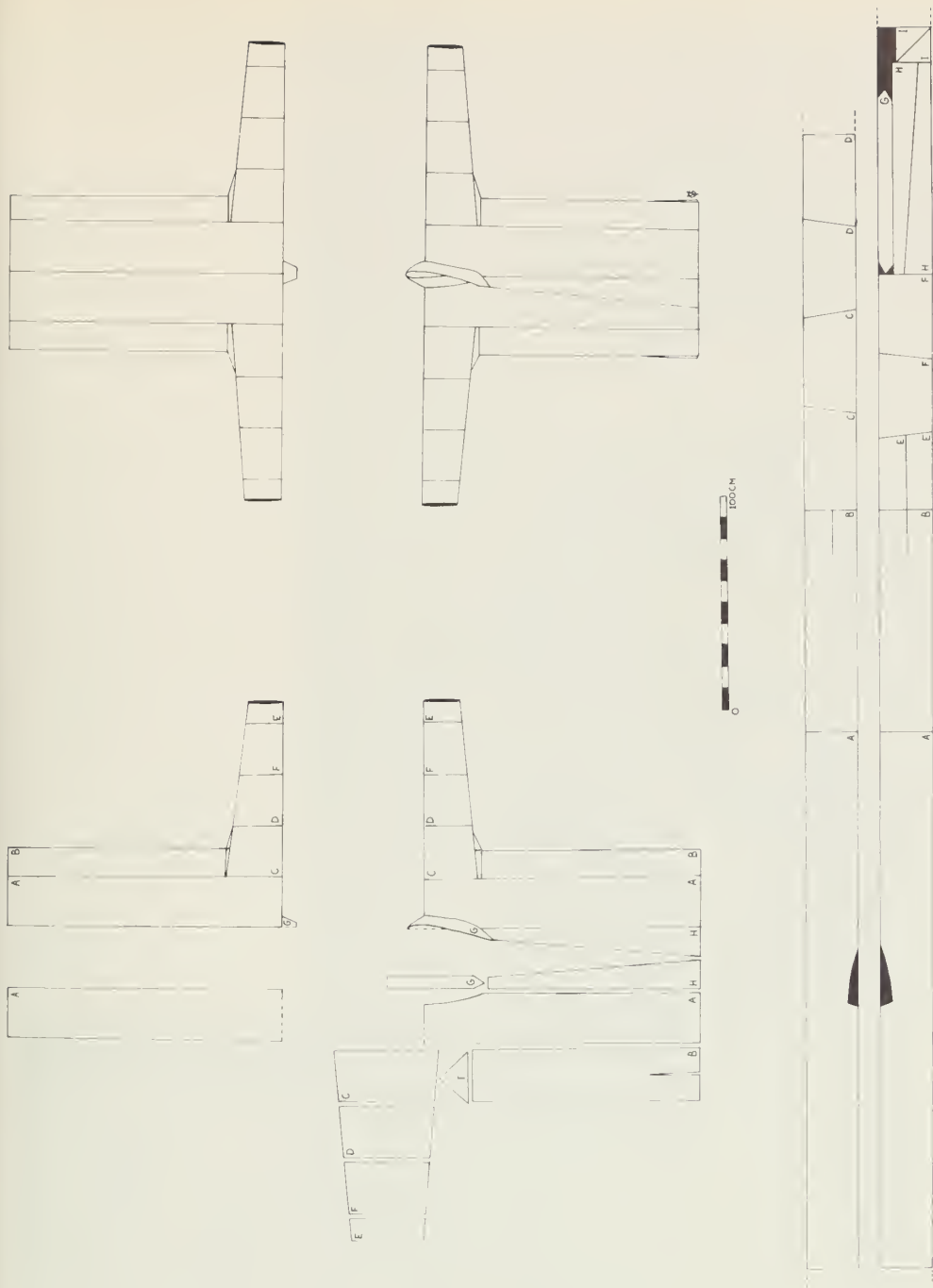


Fig. 37.
 Üzbek coat of white cotton tabby, Afghanistan, 20th c.
 The American Museum of Natural History, New York (70.2/4962)



Fig. 38.
Turkish costume of the Supreme Sherif, Istanbul, c. 1640–1650.
Royal Ontario Museum, Toronto (971.292.2)
Photo: ROM

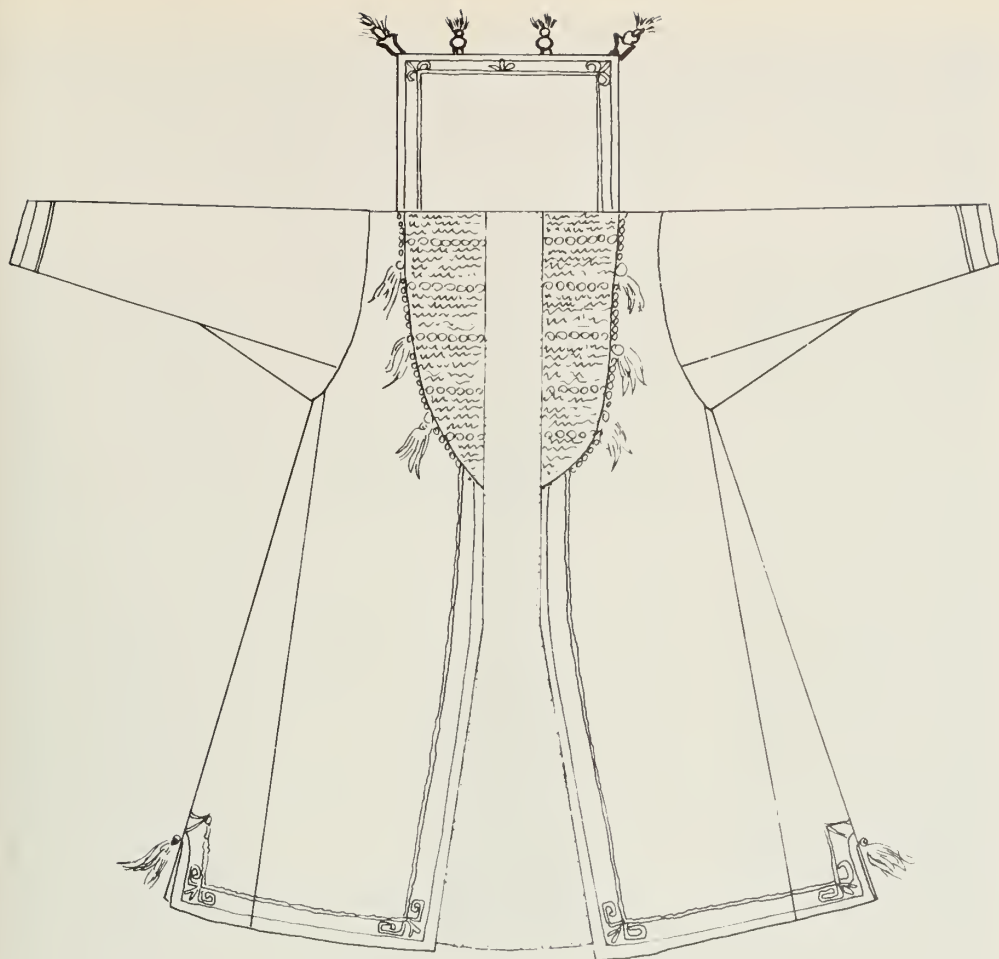


Fig. 39.
Cheremiss woman's coat of dark blue woollen fabric, Upper Volga Region, 19th c. (after M. Tilke)



Fig. 40.
The Miracle of Saint George, fresco from the church at Staro Nagoricino, Northern Macedonia, Yugoslavia, 1313–1318
Courtesy of the Gallery of Frescoes, Belgrade

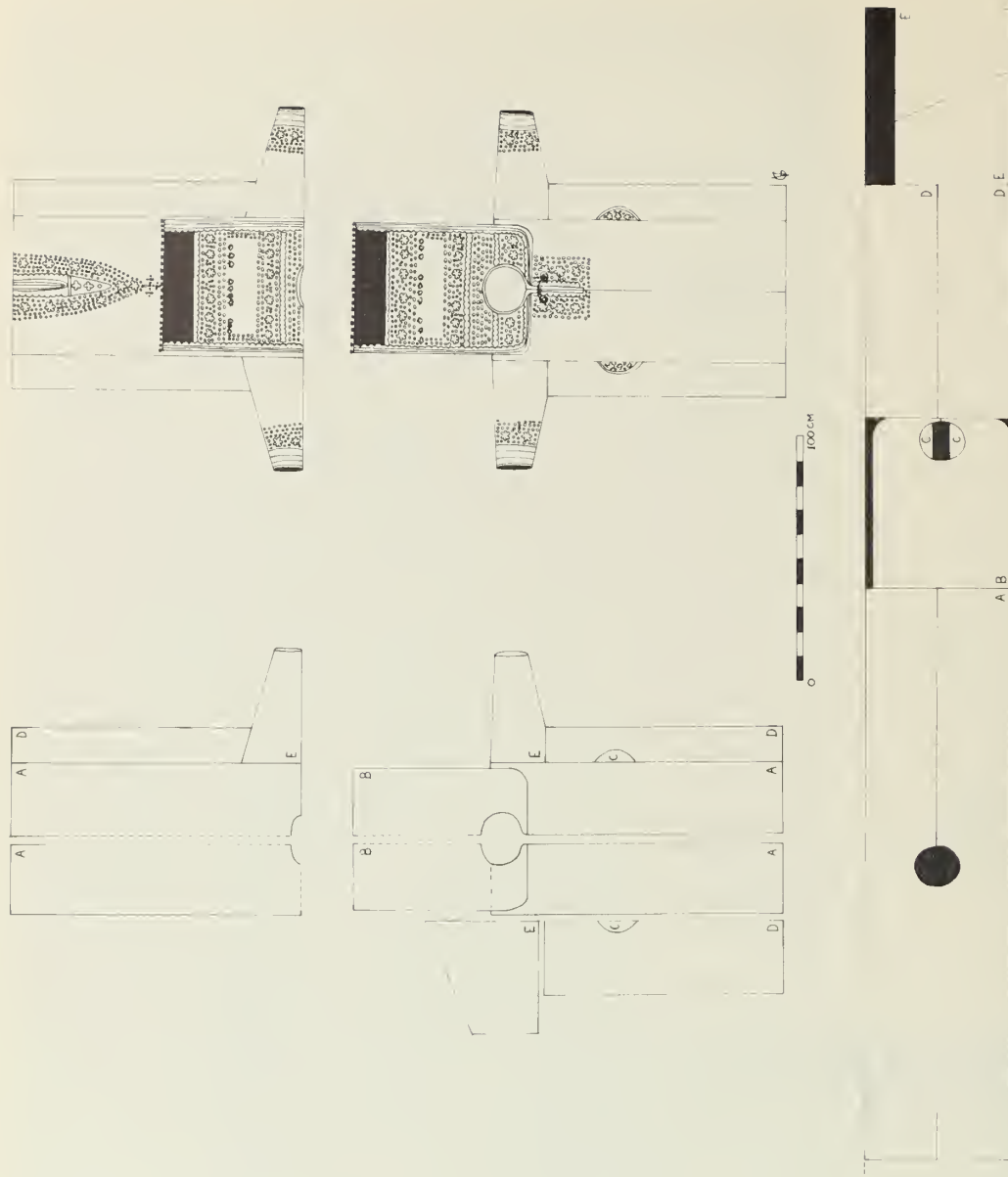


Fig. 41.
Mantle of white fulled woollen twill (*kepenek/coha*) with applied decoration of red, blue, green and yellow broadcloth, Yugoslavia, Croatia, Turopolje Region, last quarter of 19th c. Royal Ontario Museum, Toronto (972.410.170)



Fig. 42.
Mantle of white fulled woollen twill (*kepenek/coha*) with applied decoration of red, green, blue and yellow broadcloth, Yugoslavia, Croatia, Turopolje Region, last quarter of 19th c. Royal Ontario Museum, Toronto (972.410.170)
Photo: ROM



Fig. 43.
Ipingea-mantle worn by coachman, Romania, Muntenia, area along the Danube River, 20th c.
Photo: Elena Secosan



Fig. 44.
Manta-coat, Romania, Moldavia, 20th c.
Photo: Elena Secosan

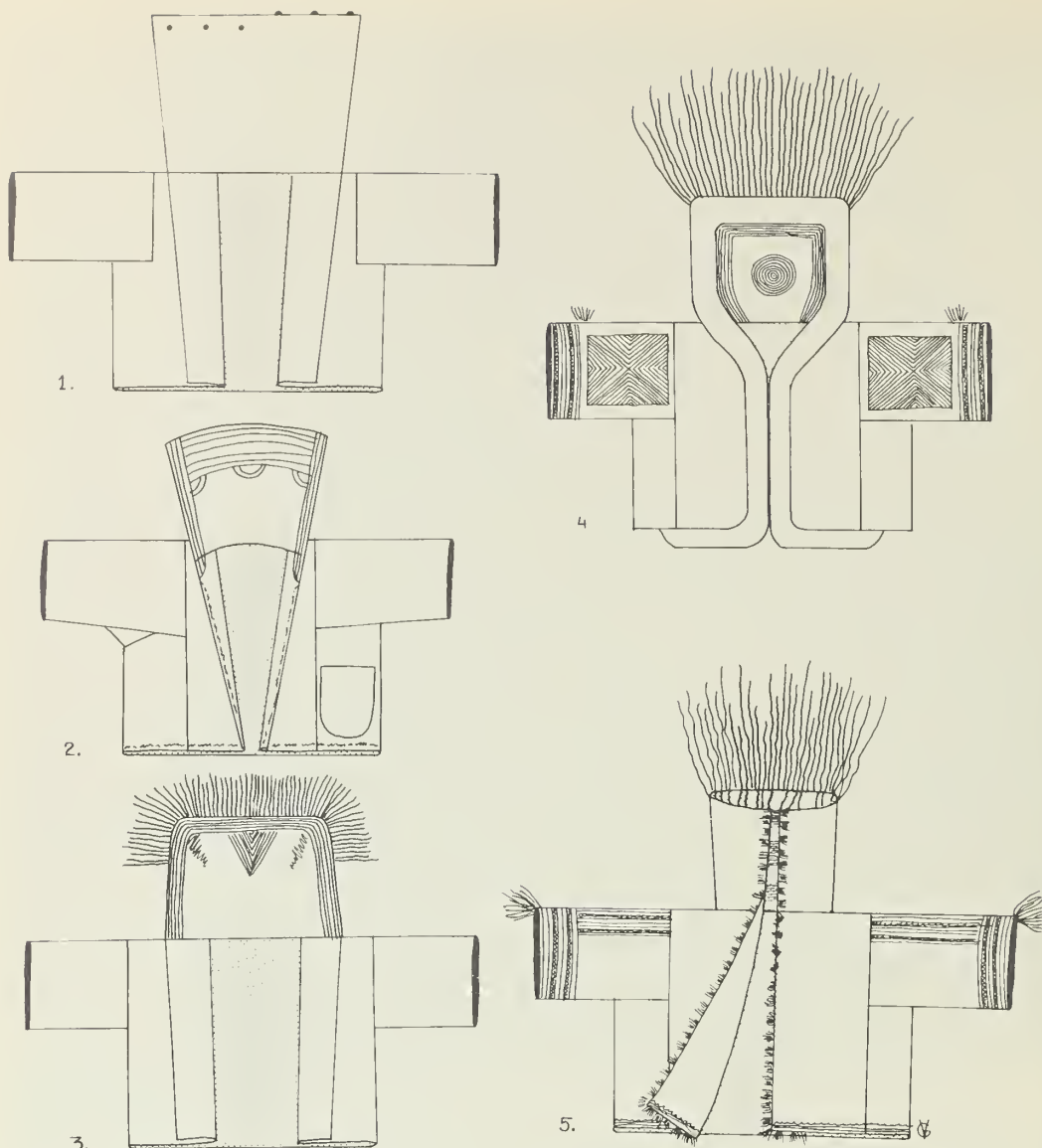


Fig. 45.

Jackets of brown or black woollen twill from the Balkans, late 19th — early 20th c.

1. *Cepe*, Yugoslavia, Macedonia, Lazaropolje.
Musée de l'Homme, Paris (51.20.1);
2. Yugoslavia, Western Macedonia, Galicnik (after M. Tilke);
3. *Khurdine*, Northern Albania.
Musée de l'Homme, Paris (65.59.2 — Mission Jaques Millot);
4. *Xhyrdin* or *xhyok*, Central Albania, Tirana.
Musée de l'Homme, Paris (39.45.75);
5. *Dzurdija*, Albania (after M. Tilke).

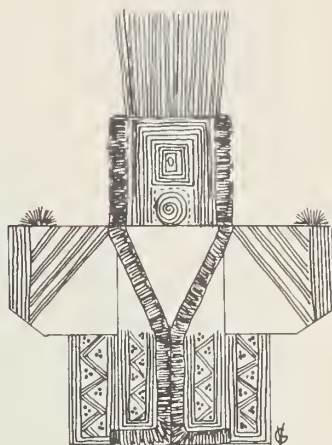
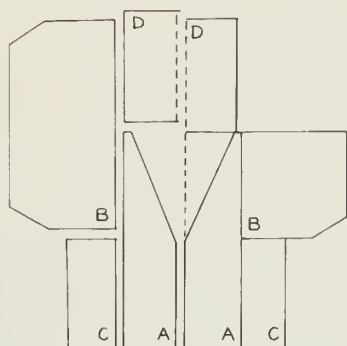
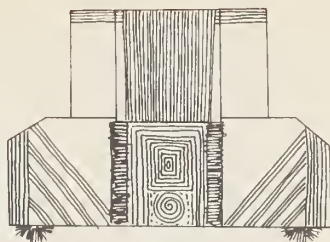
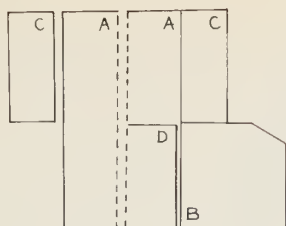


Fig. 46.
Jacket of heavy black fulled woollen twill decorated with black woollen embroidery and fringes, Albania, late 19th c.
The Costume Institute of the Metropolitan Museum of Art, New York (1970.84.1,a)

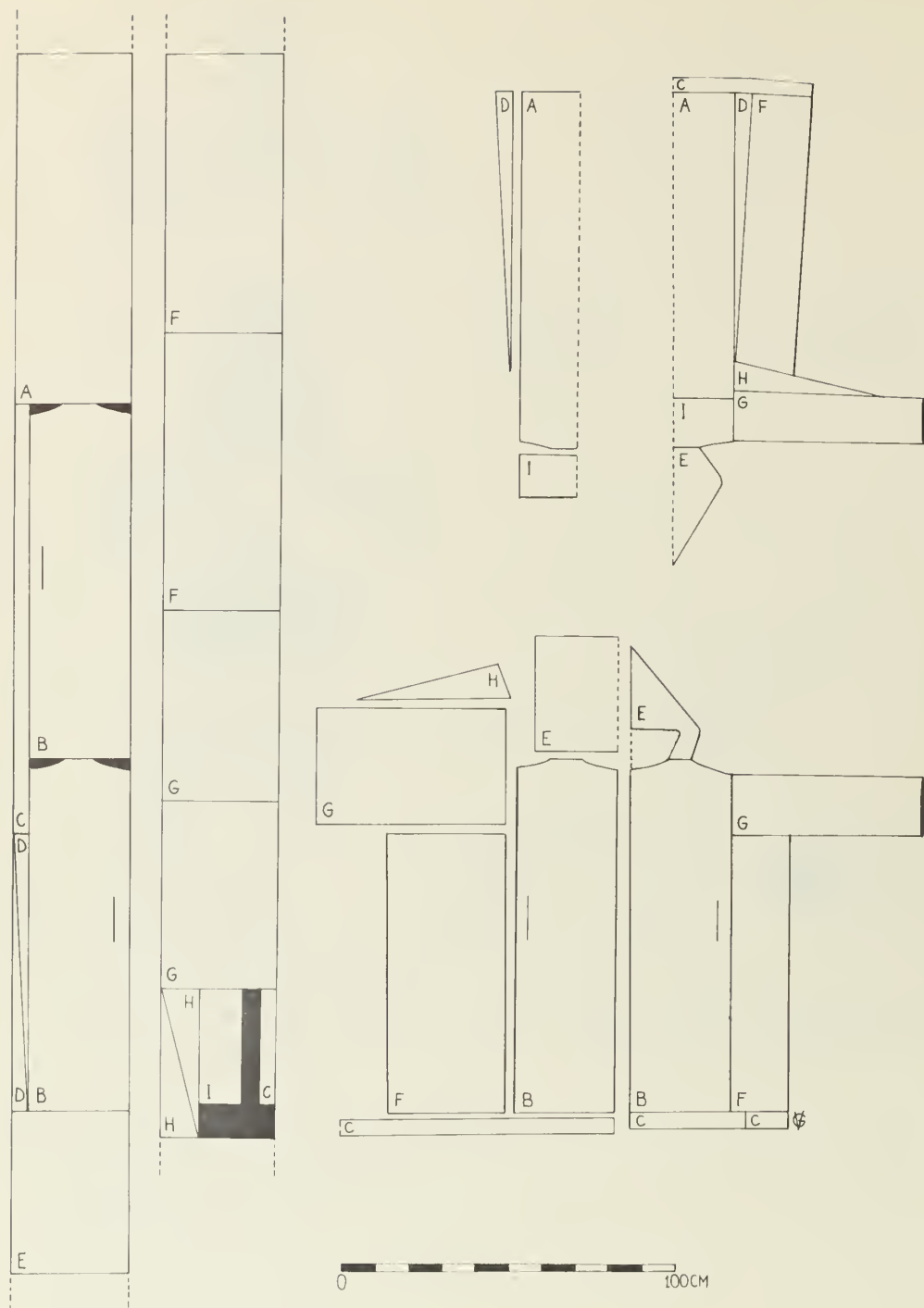


Fig. 47.
Hooded coat (*kapa* or *kapot*) of black woollen twill, Greece, Thessaly, Larissa
Musée de l'Homme, Paris (69.59.1 — gift of Michel Brezillon)



Fig. 48.
Hooded coat (*kapa*) of dark brown woollen twill (*sayaki*), Greece, Thessaly, near Kozáni,
contemporary example. Royal Ontario Museum, Toronto (972.410.1). Photo: ROM

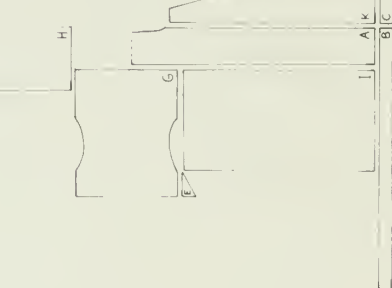
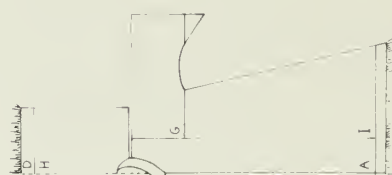
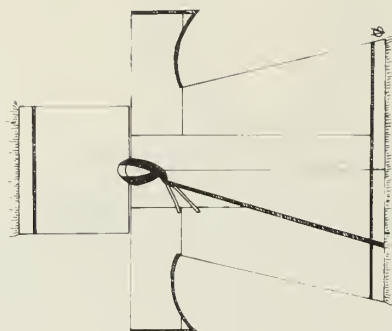
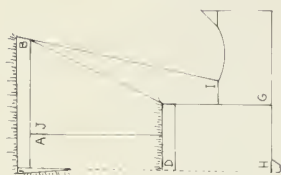
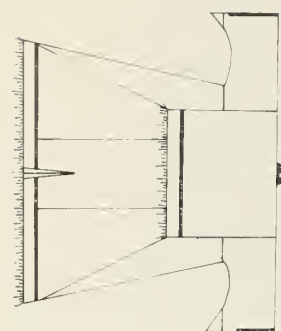


Fig. 49.
Coat (*kapa*) of heavy grey woollen twill, Greece, Macedonia, contemporary example.
Royal Ontario Museum, Toronto (972.410.2)



Fig. 50.
Coat (*kapa*) of heavy grey woollen twill, Greece, Macedonia, contemporary example.
Royal Ontario Museum, Toronto (972.410.2)
Photo: ROM



Fig. 51.
The Crippled Soldier wearing a hooded brown coat (*kapa* or *kapot*) over his shoulders, painted by Theodoros Vryzakis, Greece, 1840.
Benaki Museum, Athens (24)
Courtesy of the Benaki Museum

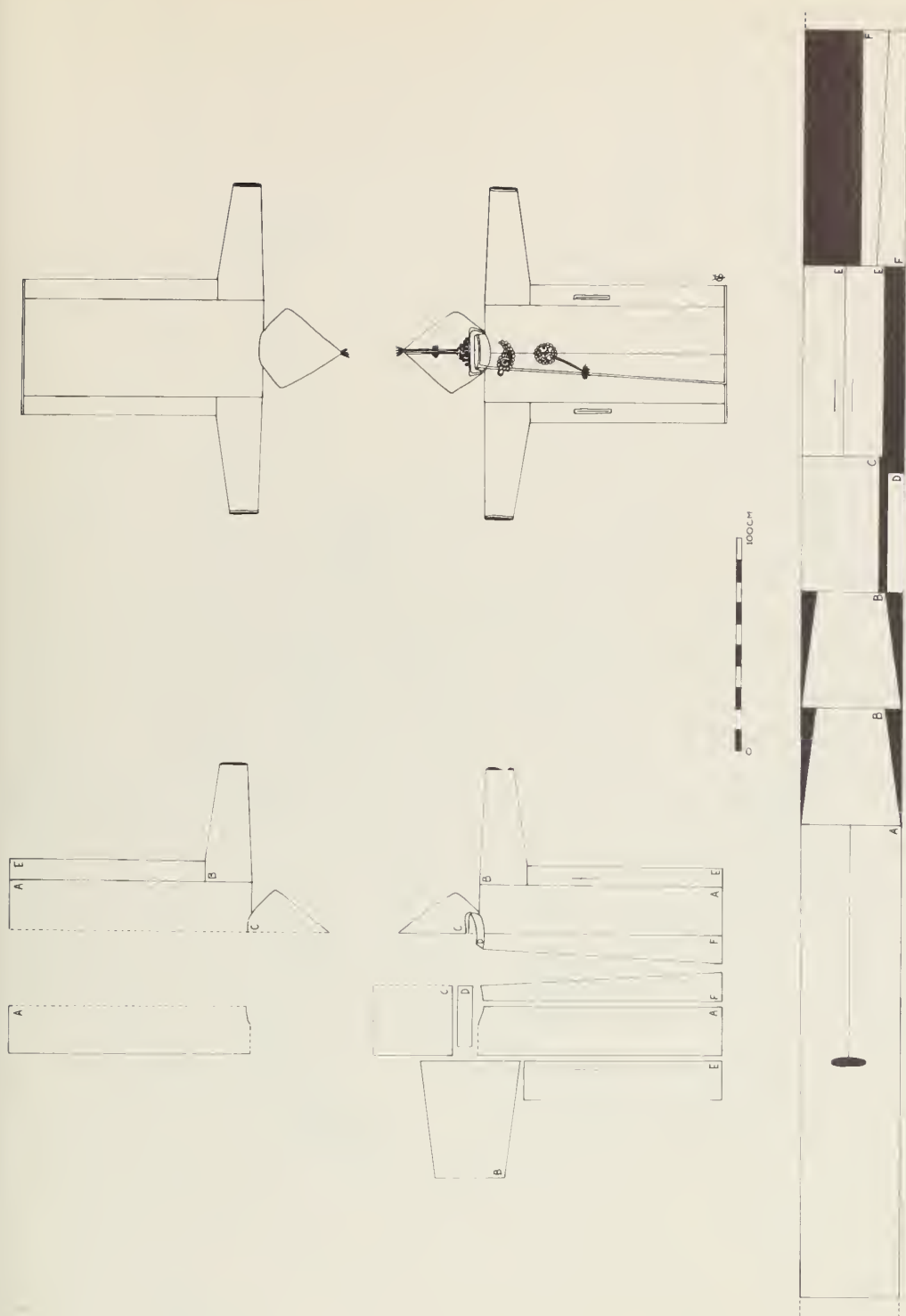


Fig. 52.
Coat (*kapot*) of fulled brown woollen twill decorated with couched work of blue silk and blue
broadcloth edgings. Greece, probably Crete, 1936 (dated).
The Costume Institute of the Metropolitan Museum of Art, New York (1972.34.1)

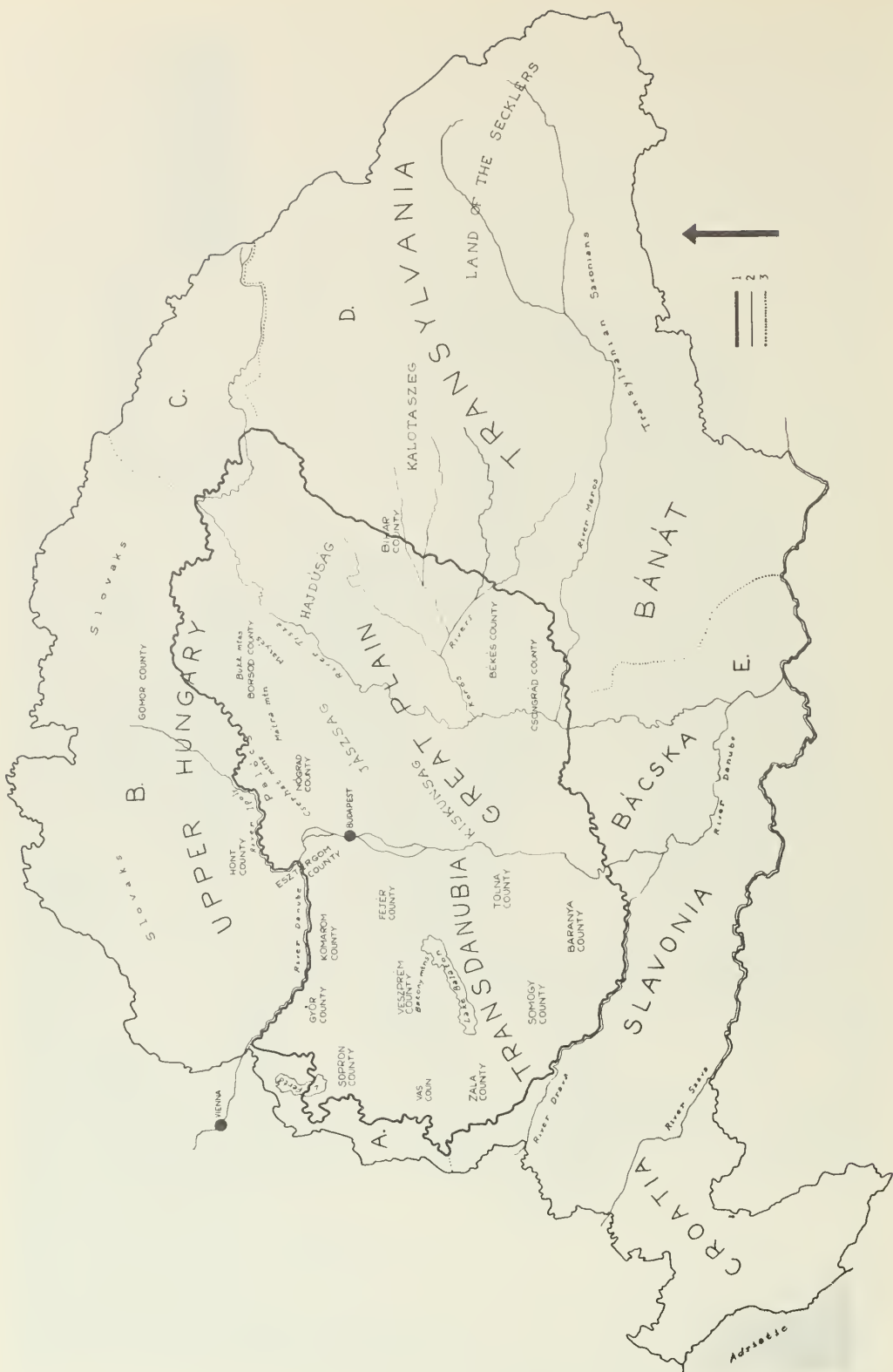


Fig. 53.

Map of Hungary showing the different geographic districts

1. present border of Hungary;
2. border of Hungary before 1918-1920;
3. borders of Austria (A), Czechoslovakia (B), U.S.S.R. (C), Romania (D) and Yugoslavia (E) within the old boundaries of Hungary.

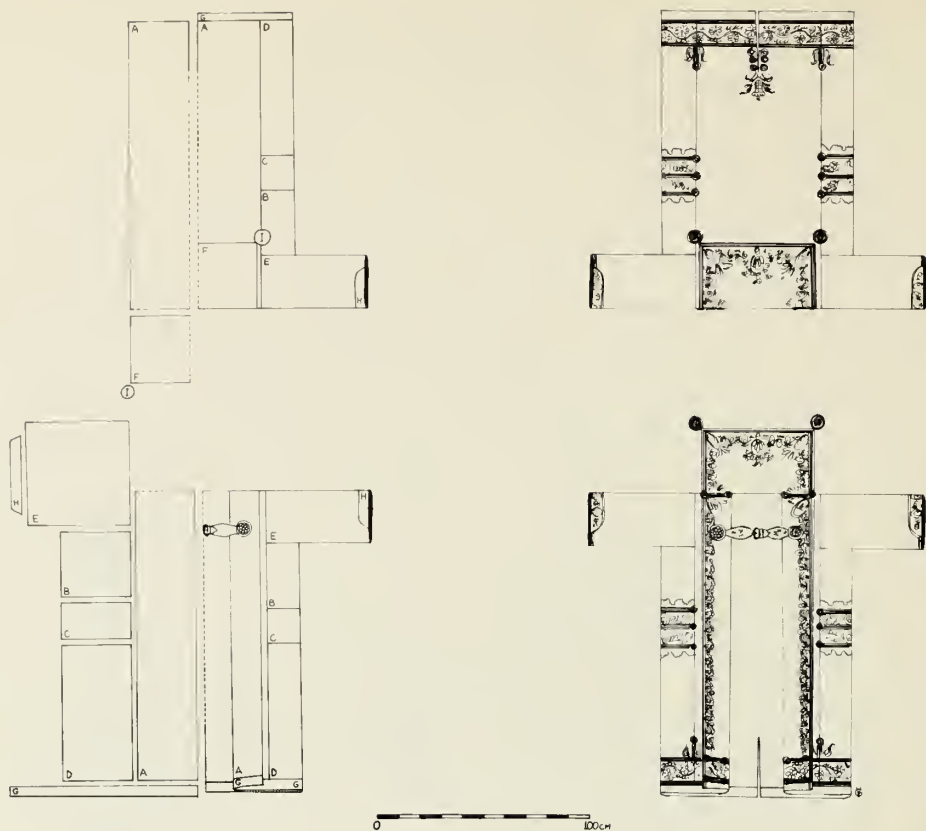


Fig. 55.
Szür-mantle, Nagykúnság Region, Great Hungarian Plain (coloured woollen embroidery)
 (after I. Györffy's description)

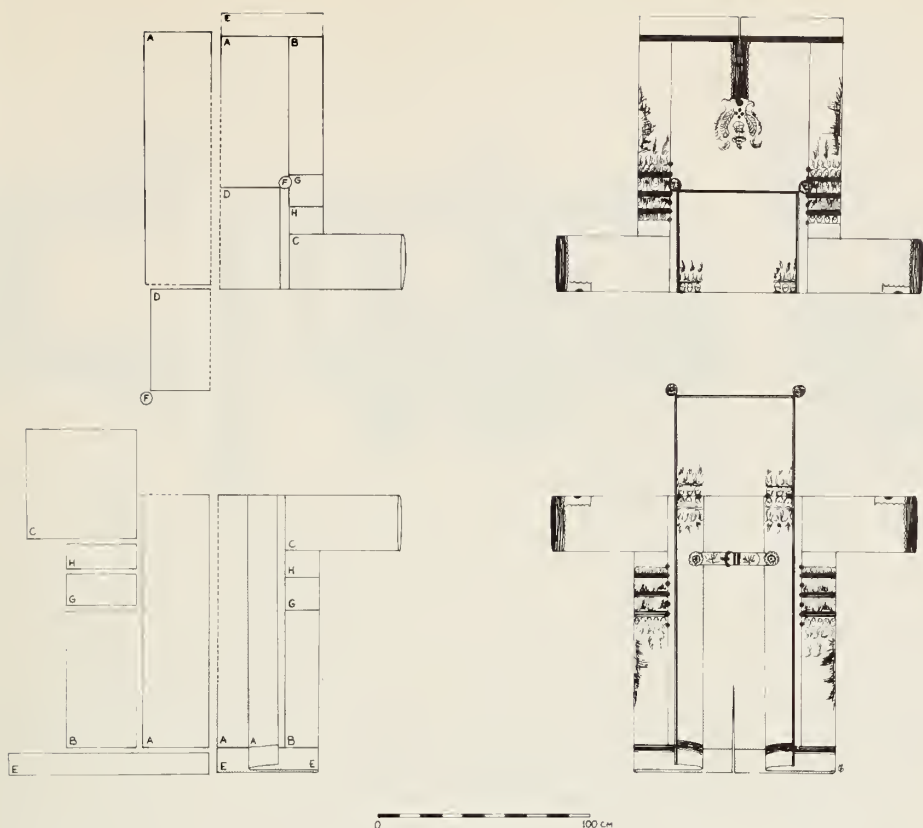
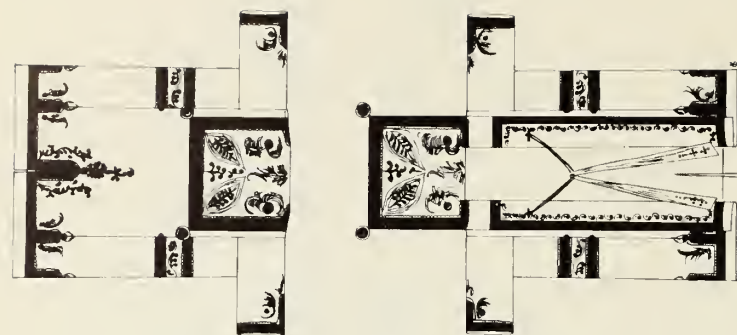


Fig. 56.
 Szür-mantle, made in Debrecen, Great Hungarian Plain, 1880s (coloured woollen embroidery)
 The Costume Institute of the Metropolitan Museum of Art, New York (43.64.16)



0 100cm

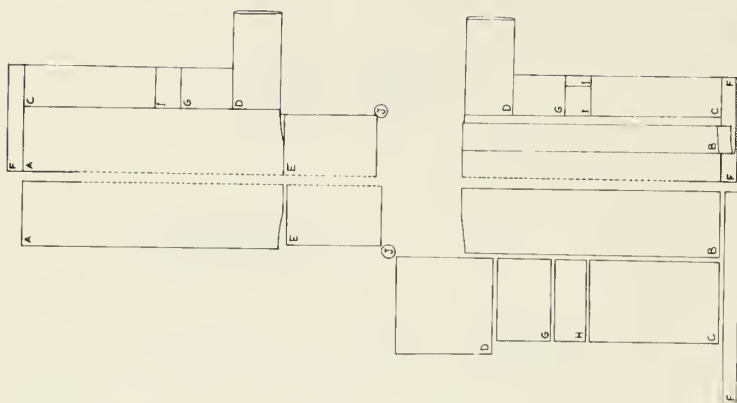


Fig. 57.

Szür-mantle, probably around Mezökövesd, Borsod county, Northern Hungary. c. 1900
(black woollen embroidery)

The Costume Institute of the Metropolitan Museum of Art, New York (65.51)

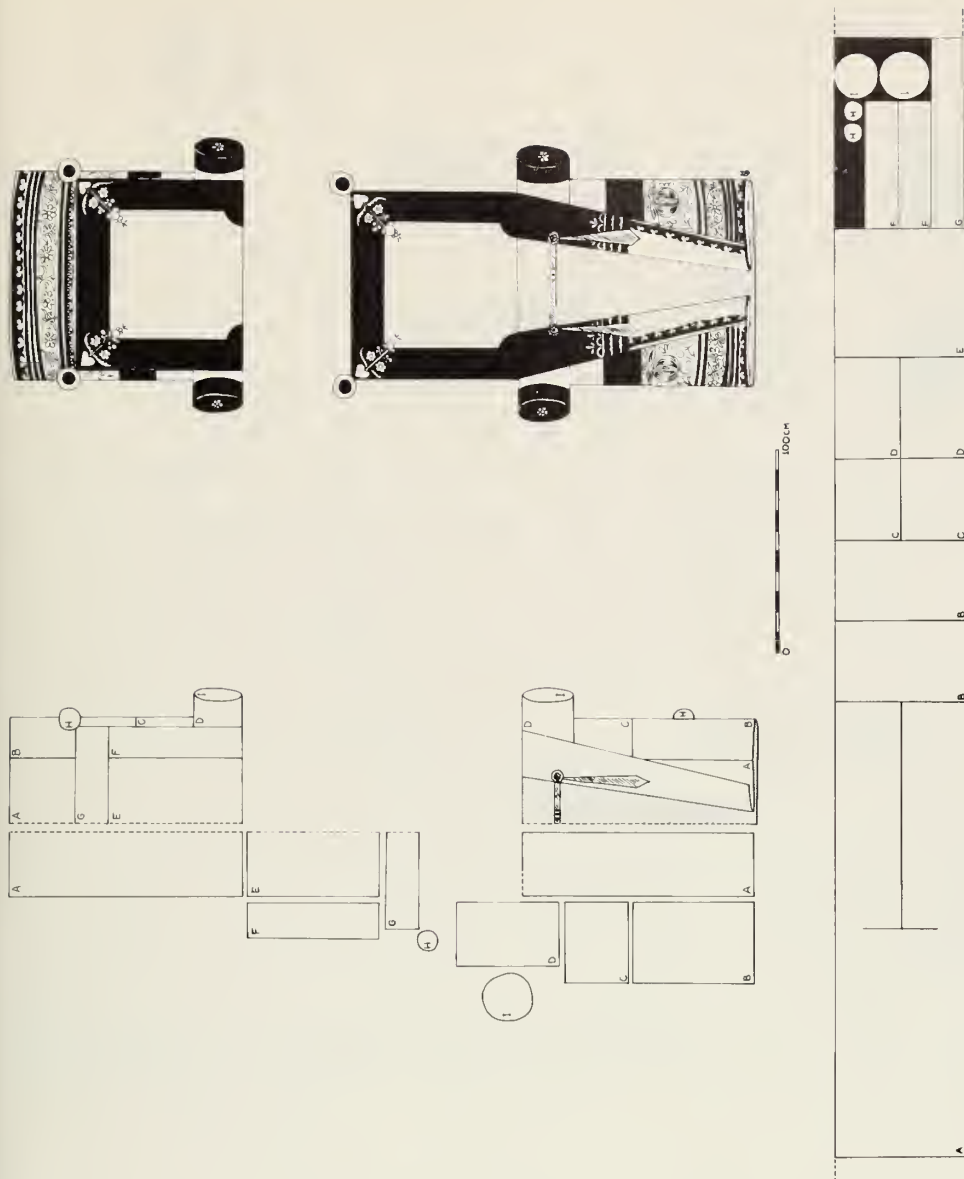


Fig. 58.
 Swineherd's *szür*, Somogy county, Transdanubia (applied red broadcloth decoration and embroidery)
 (after I. Gyöffy's description and *szürs* in the collection of the Hungarian Ethnographical Museum, Budapest, particularly 65.130.982)

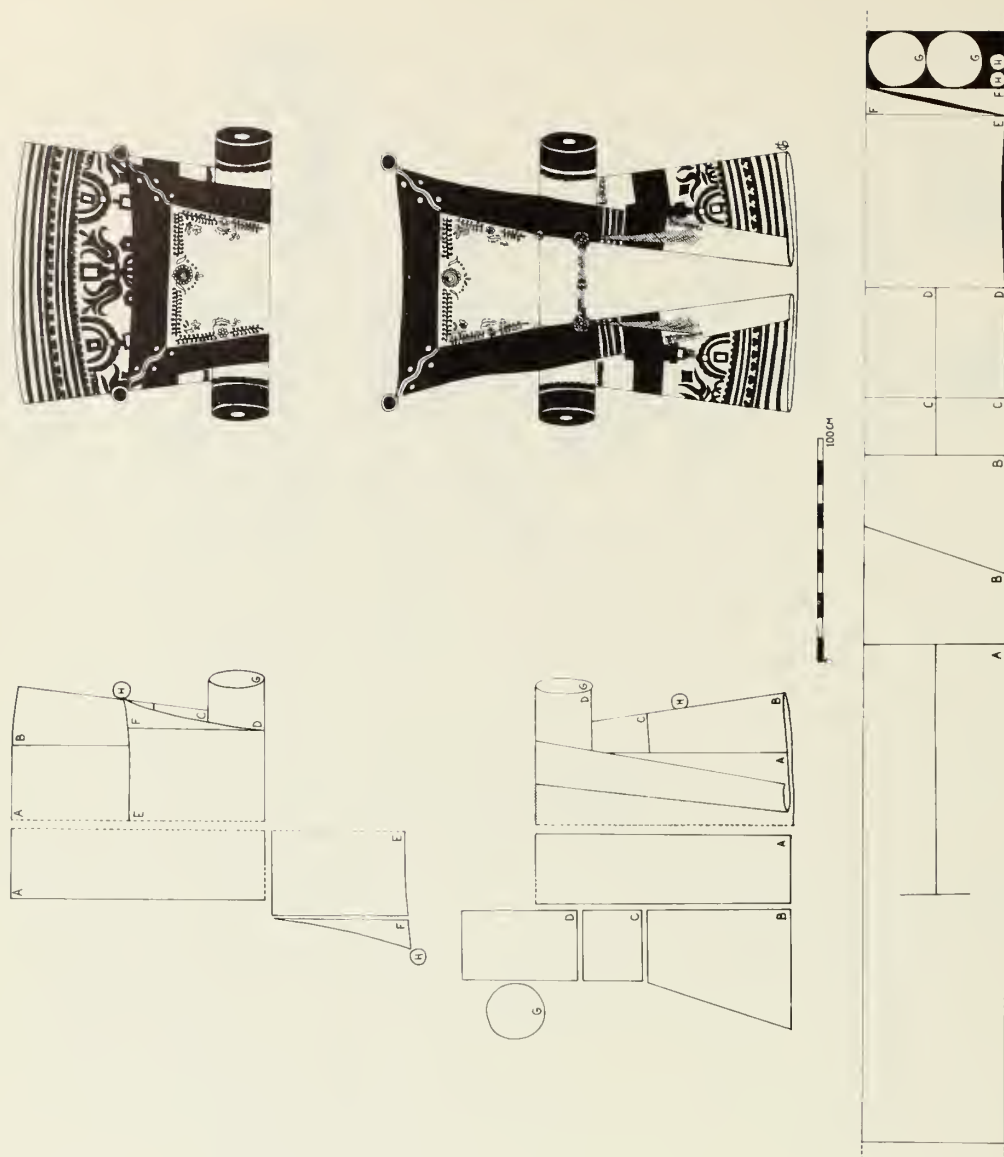


Fig. 59.
Swineherd's *szűr*, Bakony mountains, Transdanubia (applied red broadcloth decoration and some embroidery)
(after I. Györfy's description and *szűrs* in the collection of the Hungarian Ethnographical Museum, Budapest, particularly 125.502).

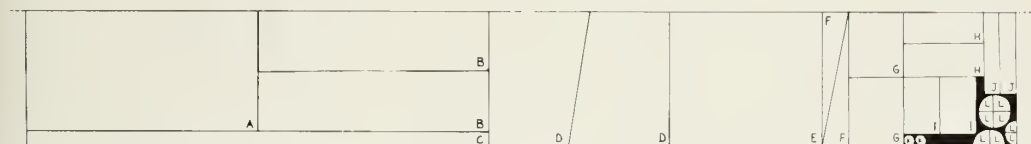
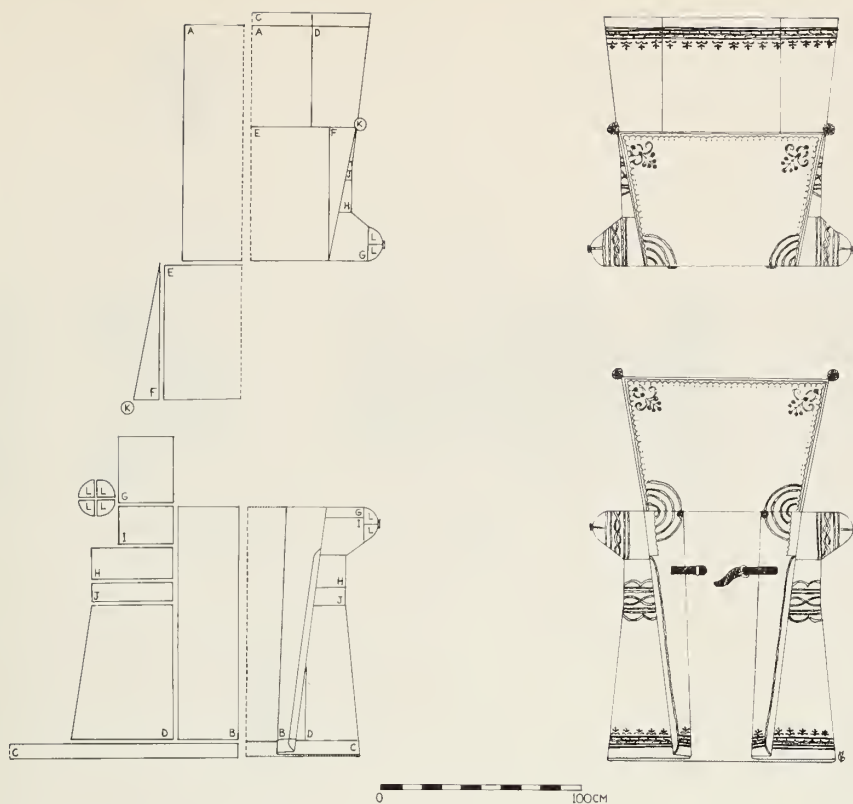


Fig. 60.
Szür-mantle from Csököly village, Somogy county, Transdanubia, last quarter of 19th c.
 (applied decoration of red broadcloth and black woollen embroidery).
 Hungarian Ethnographical Museum, Budapest (17.409)

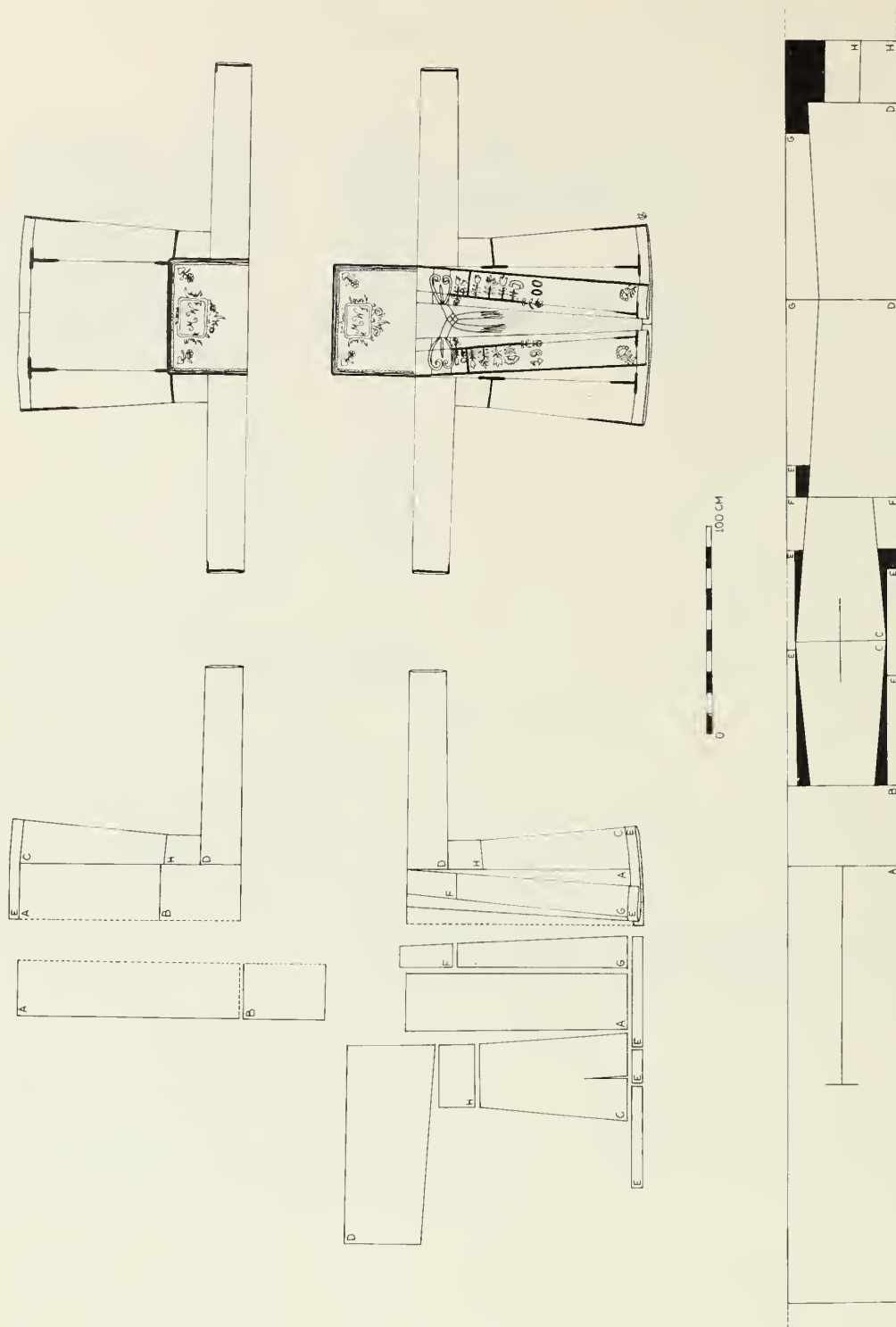


Fig. 61.
Saxonian *szür*-mantle, Transylvania (applied decoration of coloured broadcloth), 1900.
Hungarian Ethnographical Museum, Budapest (74.994)

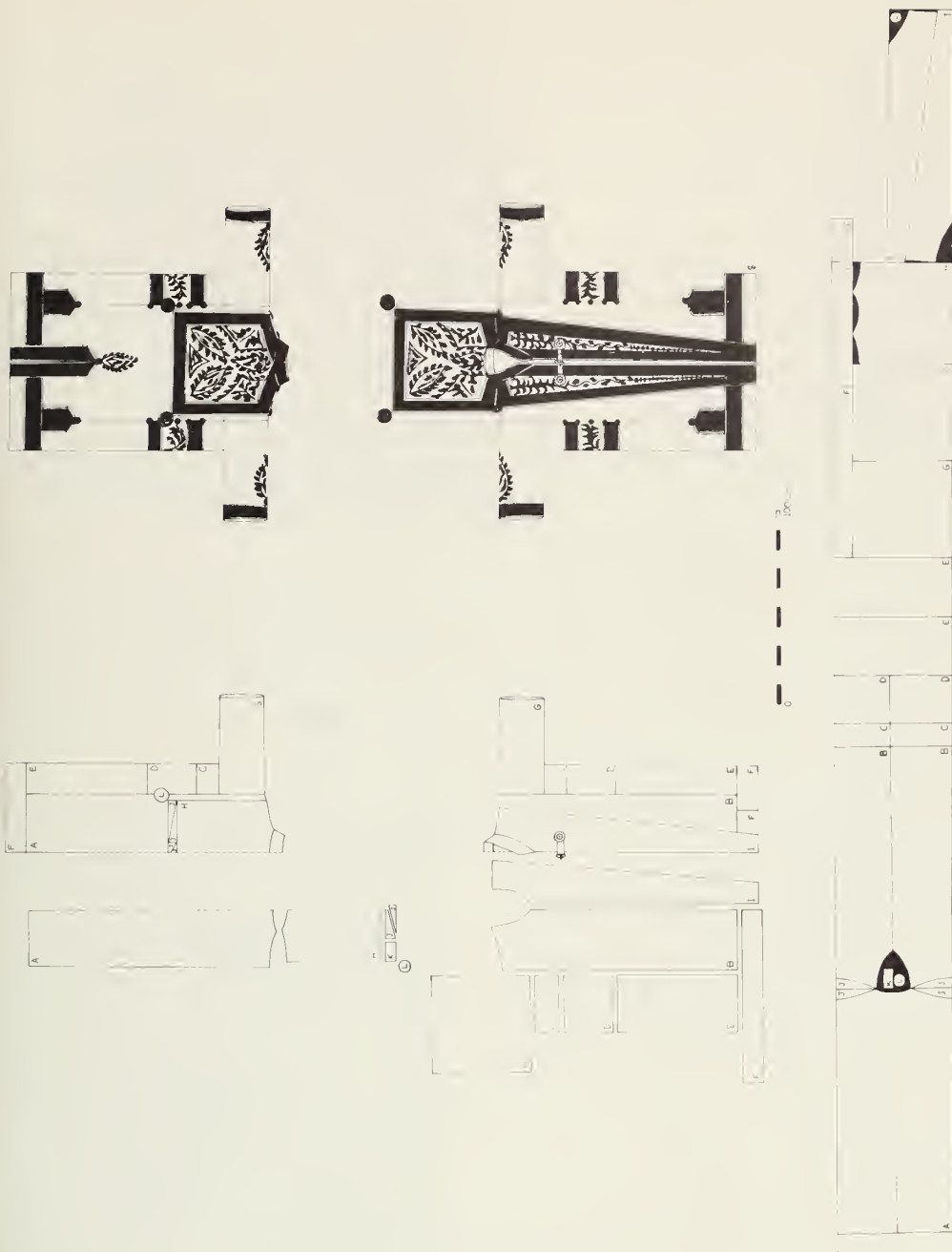


Fig. 62.
 Szűr-mantle (*nyakas* or "necked" *szűr*) made in Bihar county, Great Hungarian Plain; worn at Kalotaszentkirály, Transylvania, c. 1900 (applied black felt decoration)
 Royal Ontario Museum, Toronto (970.227.9)
 Gift of the Hungarian Helikon Society, Toronto

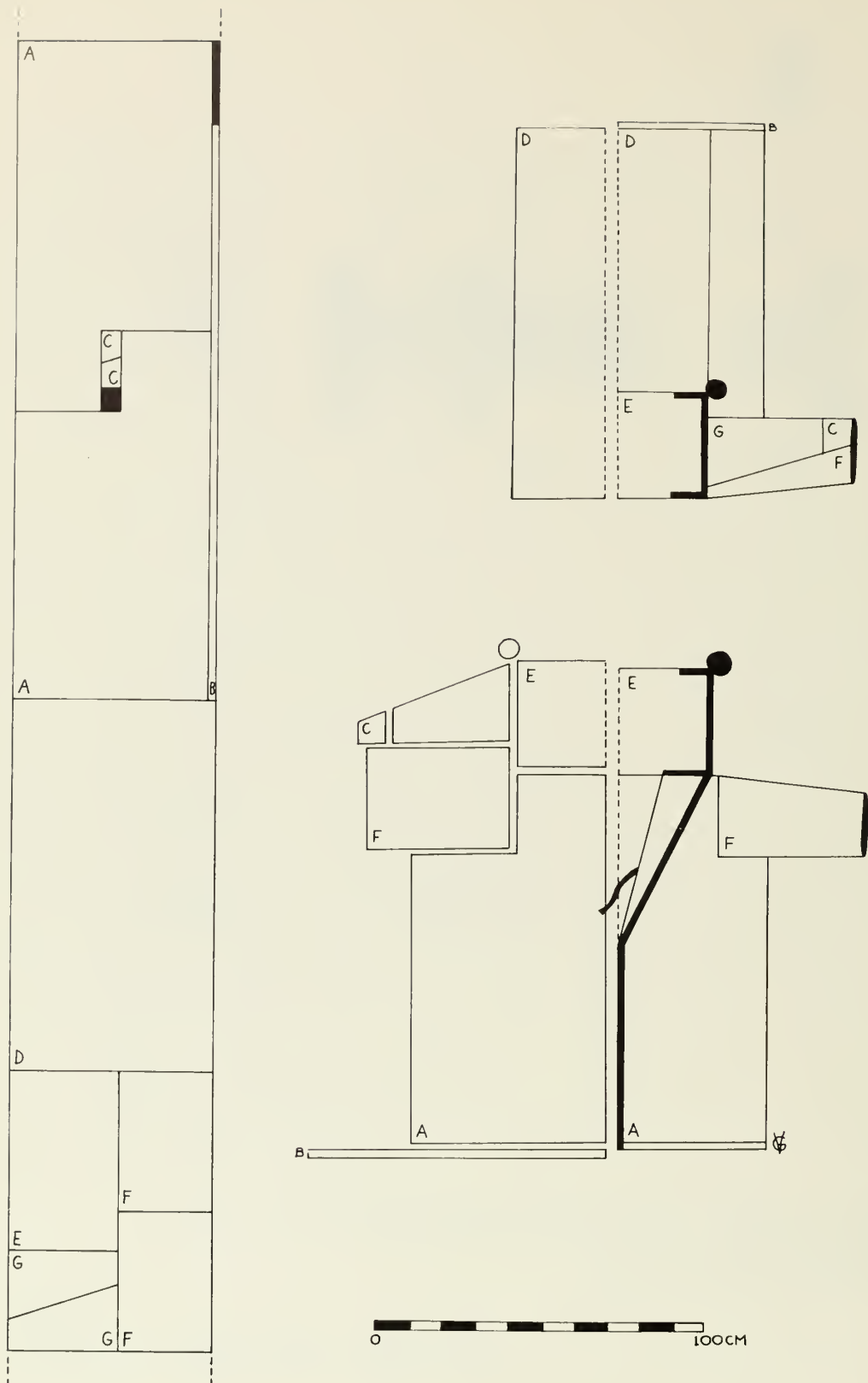


Fig. 63.
Szűr-mantle with black broadcloth edgings, Bánát Region, Southern Hungary, late 19th c.
Ethnographical Museum, Belgrade (4960)



Fig. 64.
 Man, wearing *szűr*, and a woman near Kassa, Upper
 Hungary, engraving of József Bikessy, c. 1816
 (*Vollständige Sammlung der Merkwürdigsten noch
 Dermalen Bestehenden National-Kostüme von Ungarn
 und Croatien*, Graz, no. 73).
 Courtesy of the Library of the Brooklyn Museum,
 New York.



Fig. 65.
 Shepherd from Apony village, lithograph of
 Reiffenstein and Rösch, c. 1860
 (*Oesterreich's Nationaltrachten*, Wien).
 Author's collection
 Photo: ROM



Fig. 66.

Pista Patkó wearing a *szűr*, Somogy county, Transdanubia. Drawing by Mihály Szemiér, 1959. Hungarian National Gallery, Budapest (F57-156). Courtesy of the Hungarian National Gallery

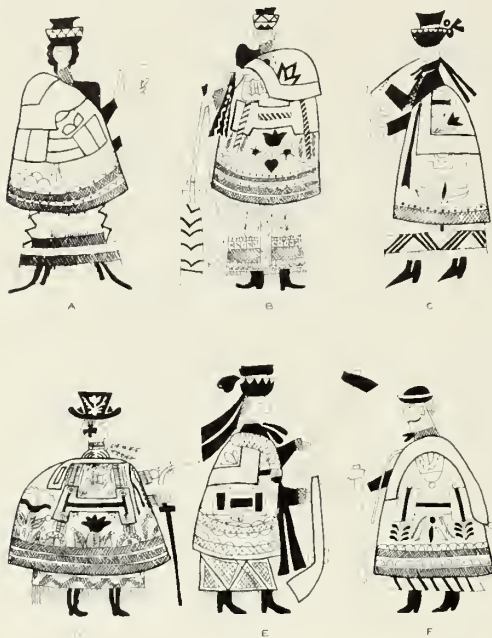


Fig. 67.

Szűr-representations from Trandanubian herdsman's woodcarving in the collection of the Hungarian Ethnographical Museum, Budapest:

- A. Mirror case, Felsőzsid, Zala county (69483)
- B. Mirror case, 1843 (121819)
- C. Mirror case, Bakonybél, Veszprém county, 1842 (Museum of Veszprém)
- D. Mirror case, Magyargencs, Sopron county, 1840 (114969)
- E. Mirror case, 1847 (121821)
- F. Mirror case, 1874 (121816)

(after I. Györfly and the *History of Hungarian Folk Art* exhibition, Budapest, 1971)



Fig. 68.
Old *matyó* couple, man wearing Debrecen-type *szűr*, Mezökövesd, Borsod county, Upper Hungary, c. 1930. Courtesy of the Hungarian Ethnographical Museum, Budapest



Fig. 69.
Cattlemen in Debrecen-type *szürs* and *suba*, Hortobágy area, Great Hungarian Plain, 1930s.



Fig. 70.
Horseherds in Debrecen-type *szürs*, Hortobágy area, Great Hungarian Plain, 1930s.



Fig. 71.
Design of an embroidered *szűr*-collar, Nagyszalonta, Bihar county, Great Hungarian Plain,
c. 1870–1880. Hungarian Ethnographical Museum, Budapest (76873) (after I. Györffy)

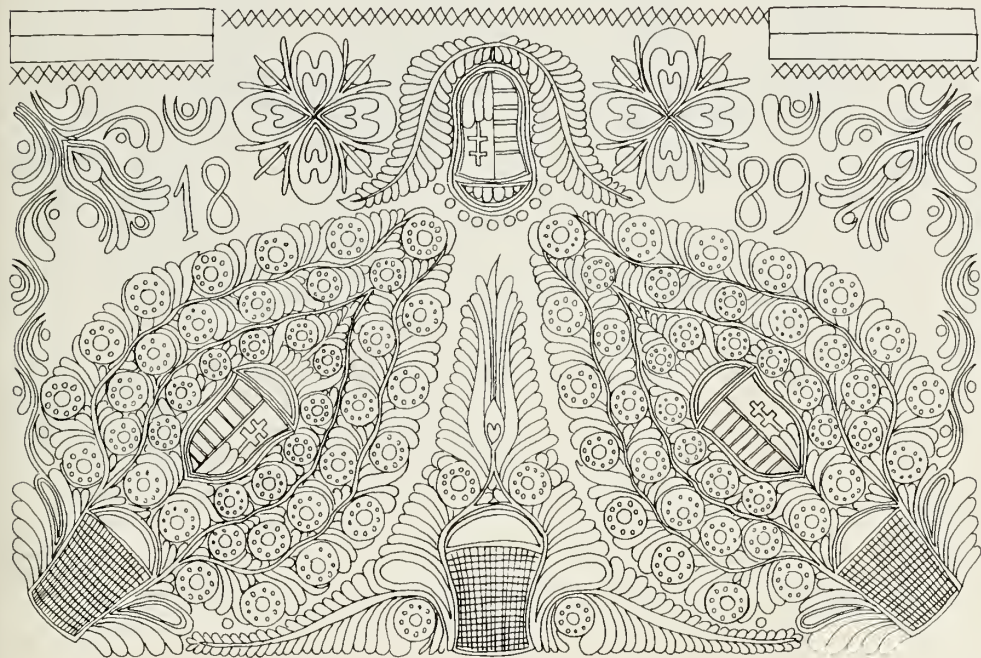


Fig. 72.
Design of an embroidered *Matyó szűr*-collar with Hungarian coats-of-arms, Mezőkövesd,
Borsod county, Upper Hungary, 1889. Herman Ottó Museum, Miskolc (after I. Györffy)



Fig. 73.

Design of an embroidered *szűr*-collar of Kúnság-type, Szentistván, Borsod county, Upper Hungary (after I. Györffy)



Fig. 74.
 Bihar-type *szűr*-mantle with applied black broadcloth ornaments, worn at Magyargyerőmonostor,
 Kalotaszeg Region, Transylvania, c. 1890.
 Royal Ontario Museum, Toronto (972.248.1)
 Gift of the Hungarian Helikon Society, Toronto
 Photo: ROM



Fig. 75.

Bihar-type *szűr*-mantle with applied black broadcloth ornaments, worn at Magyargyerőmonostor, Kalotaszeg Region, Transylvania, c. 1890.

Royal Ontario Museum, Toronto (972.248.1)

Gift of the Hungarian Helikon Society, Toronto

Photo: ROM



Fig. 76.
Applied black broadcloth ornaments of a Bihar-type *szür-mantle*:
1. front panels; 2. collar; 3. back-vent; 4. *aszaj*.
Royal Ontario Museum, Toronto (972.248.1)
Gift of the Hungarian Helikon Society, Toronto



Fig. 77.
 Bihar-type *szűr*-mantle decorated with applied black felt ornaments, worn at Kalotaszentkirály,
 Transylvania, c. 1900.
 Royal Ontario Museum, Toronto (970.227.9)
 Gift of the Hungarian Helikon Society, Toronto
 Photo: ROM

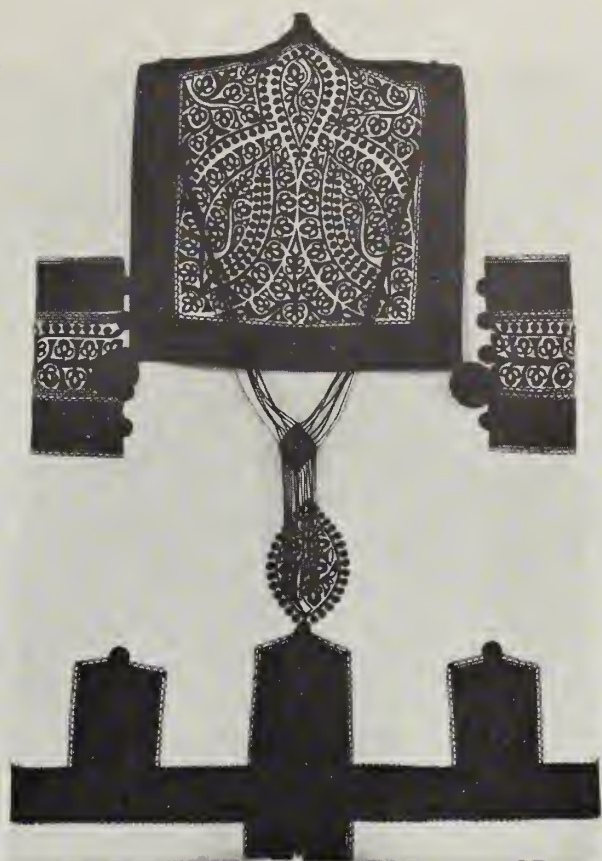


Fig. 78.
 Bihar-type *szűr*-mantle decorated with applied black felt ornaments, worn at Kalotaszentkirály,
 Transylvania, c. 1900.
 Royal Ontario Museum, Toronto (970.227.9)
 Gift of the Hungarian Helikon Society, Toronto
 Photo: ROM

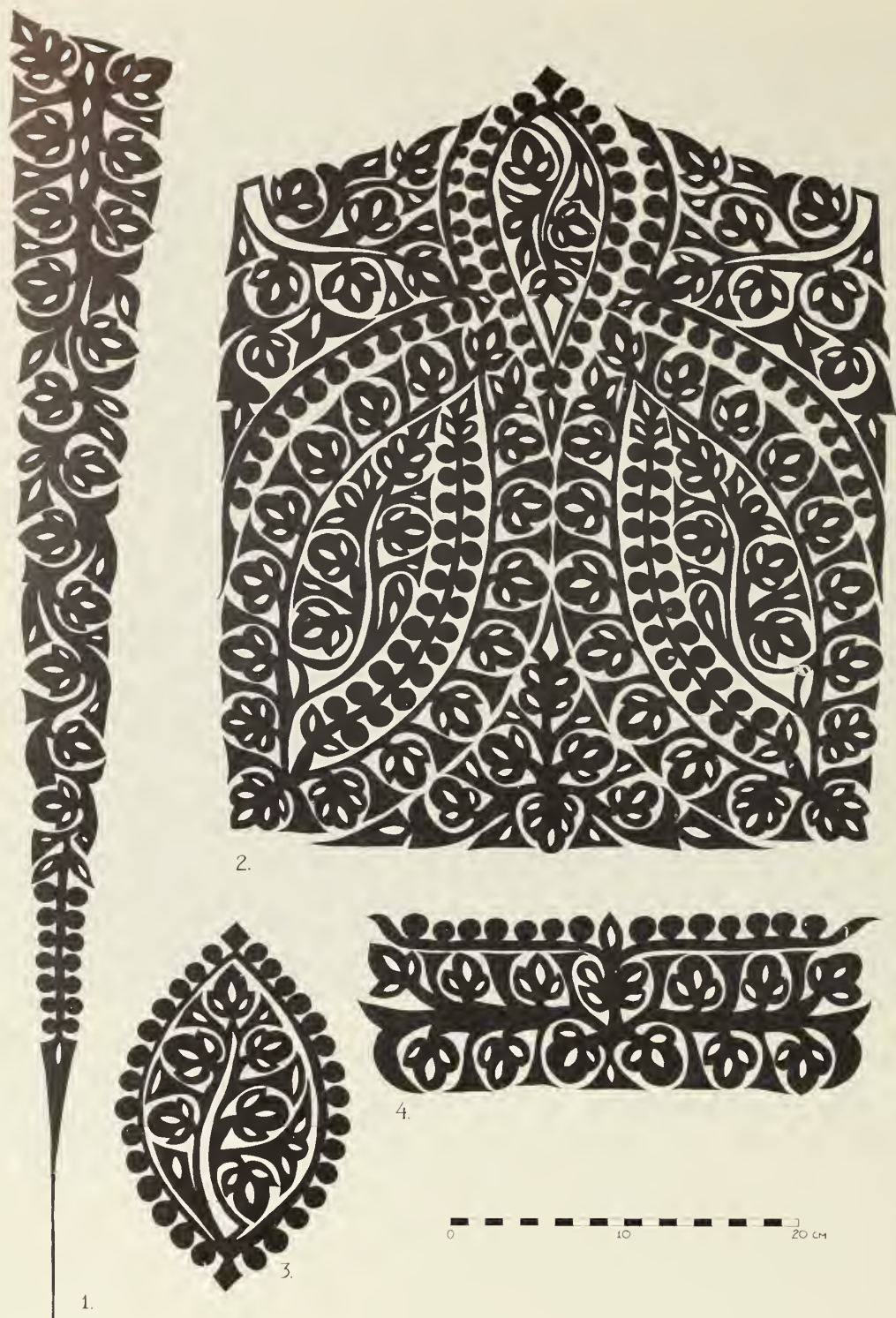


Fig. 79.
 Applied black felt ornaments of a Bihar-type *szür*-mantle:
 1. front panels; 2. collar; 3. back-vent; 4. *aszaj*.
 Royal Ontario Museum, Toronto (970.227.9)
 Gift of the Hungarian Helikon Society, Toronto



Fig. 80.
Child's black *szűr* embroidered in coloured wools, made in Vác, 1920s.
Royal Ontario Museum, Toronto (971.406.1)
Gift of the Toronto Hungarian House
Photo: ROM



Fig. 81.

Child's black *szür* embroidered in coloured wools, made in Vác, 1920s.

Royal Ontario Museum, Toronto (971.406.1)

Gift of the Toronto Hungarian House

Photo: ROM

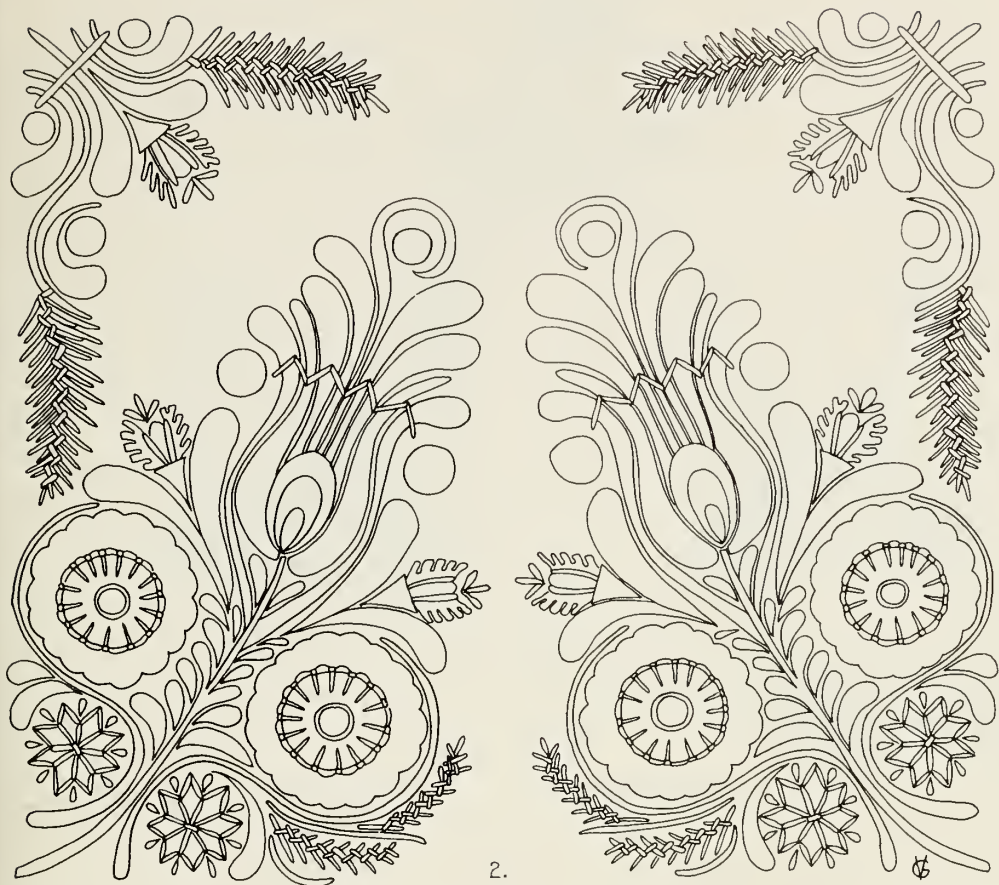


Fig. 82.
Embroidered ornaments of a child's *szűr*, made in Vác, 1920s:

1. cuff; 2. collar.

Royal Ontario Museum, Toronto (971.406.1)

Gift of the Toronto Hungarian House



Fig. 83.
Embroidered ornaments of a child's *szűr*, made in Vác, 1920s:
1. front panel; 2. *aszaj*; 3. central back vent.
Royal Ontario Museum, Toronto (971.406.1)
Gift of the Toronto Hungarian House

